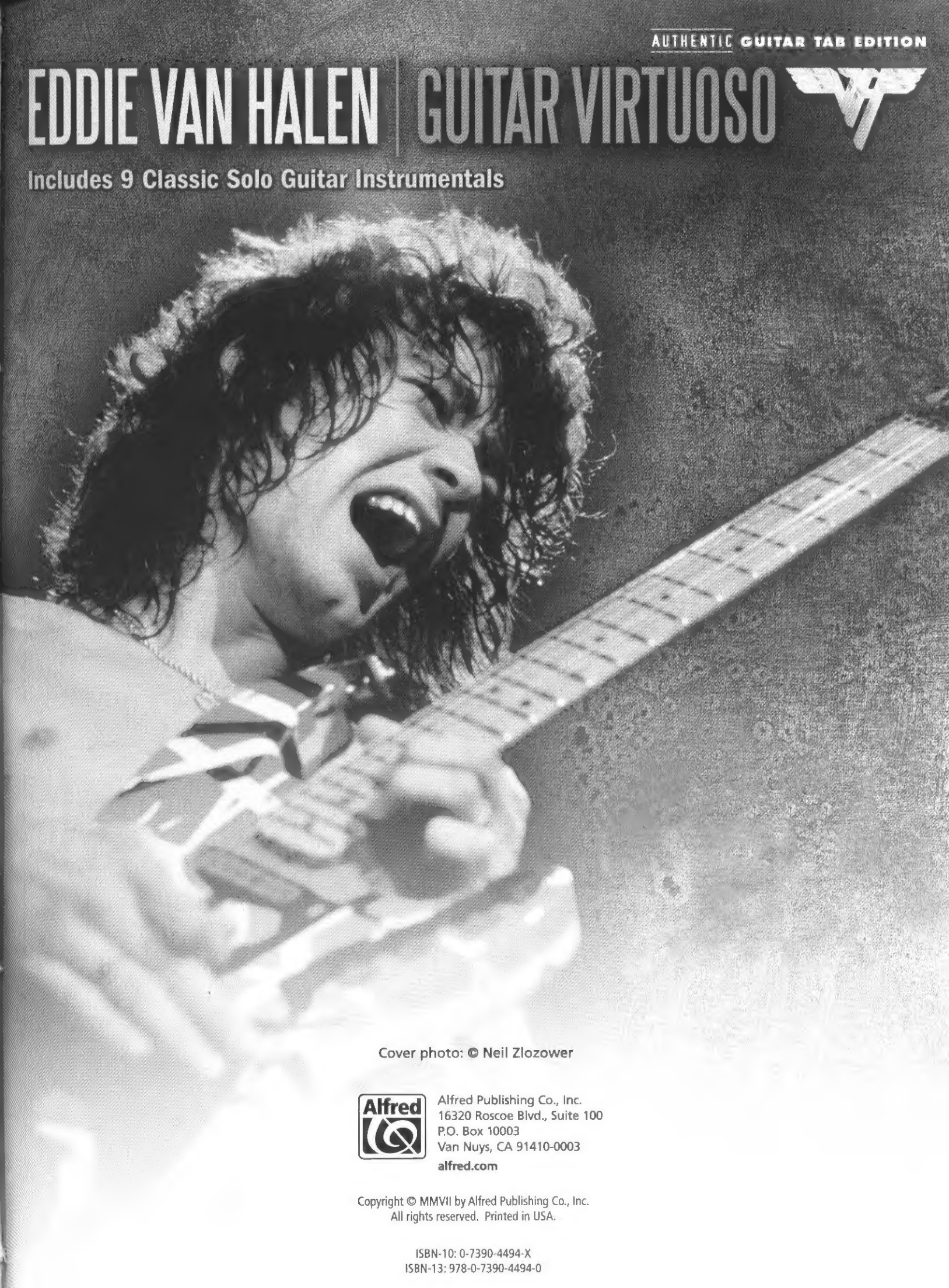
AUTHENTIC GUITAR TAB EDITION

EDDIE VAN HALEN | GUITAR VIRTUOSO

Includes 9 Classic Solo Guitar Instrumentals



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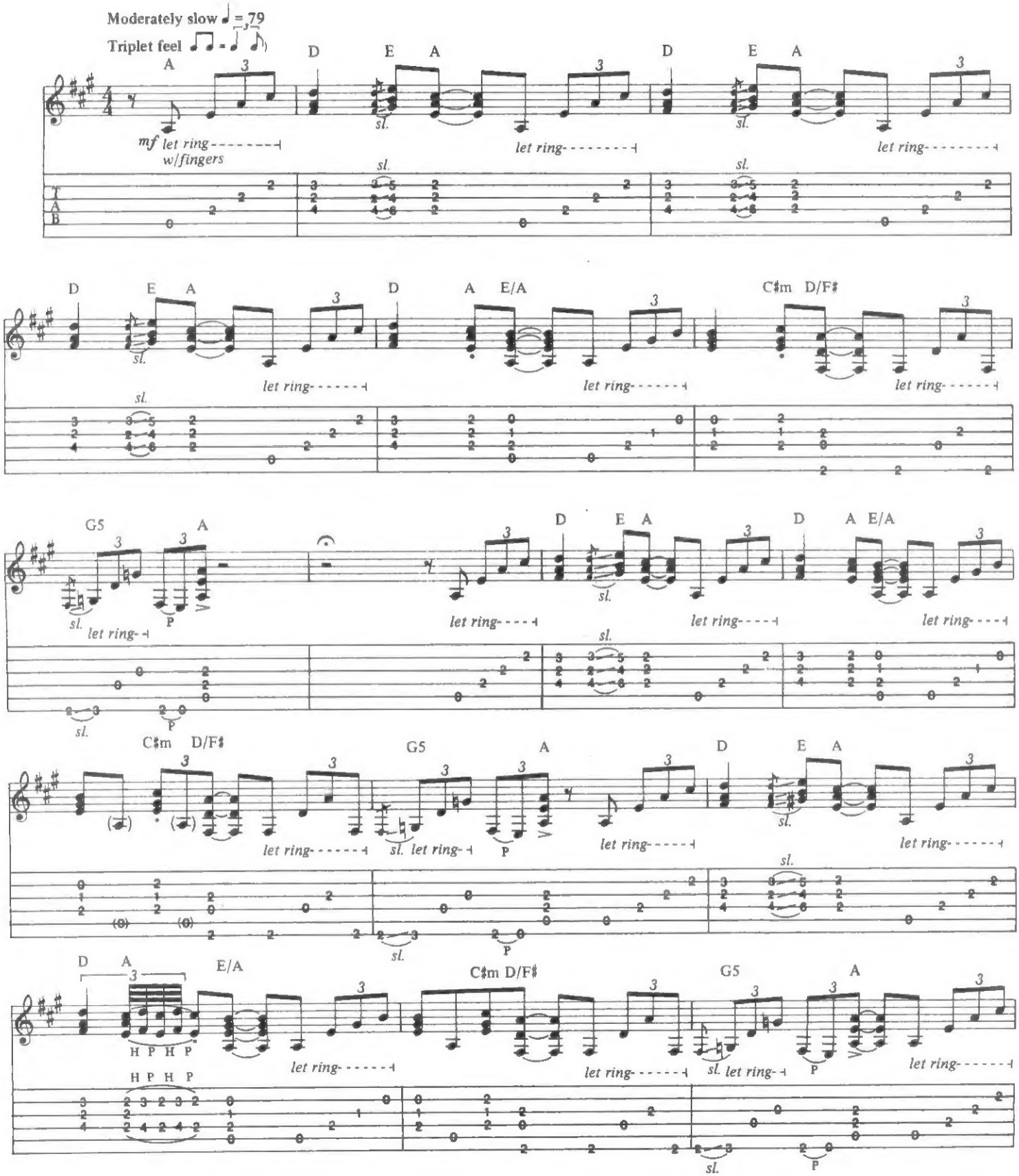
Music by
SAMMY HAGAR, EDWARD VAN HALEN,
ALEX VAN HALEN and MICHAEL ANTHONY



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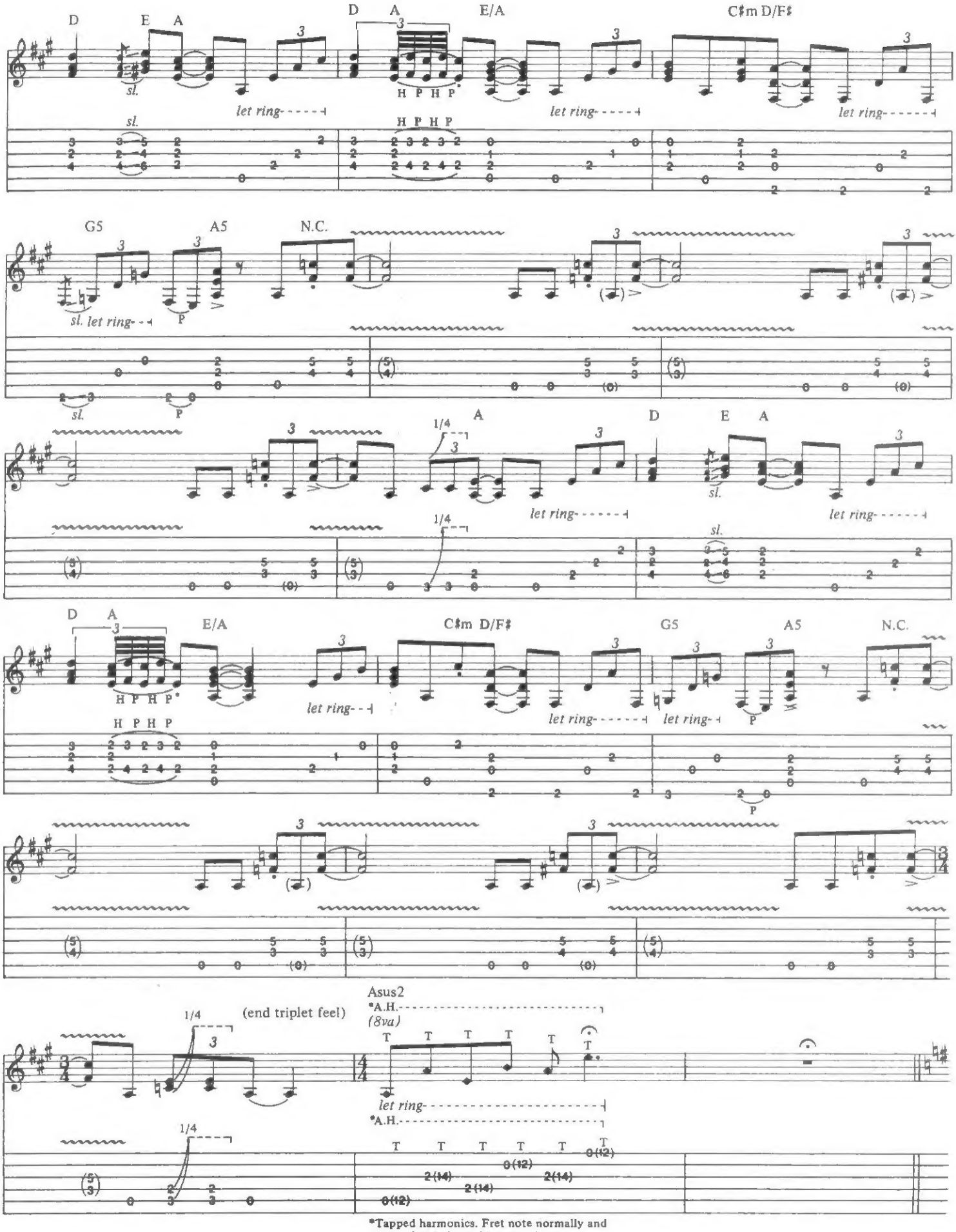
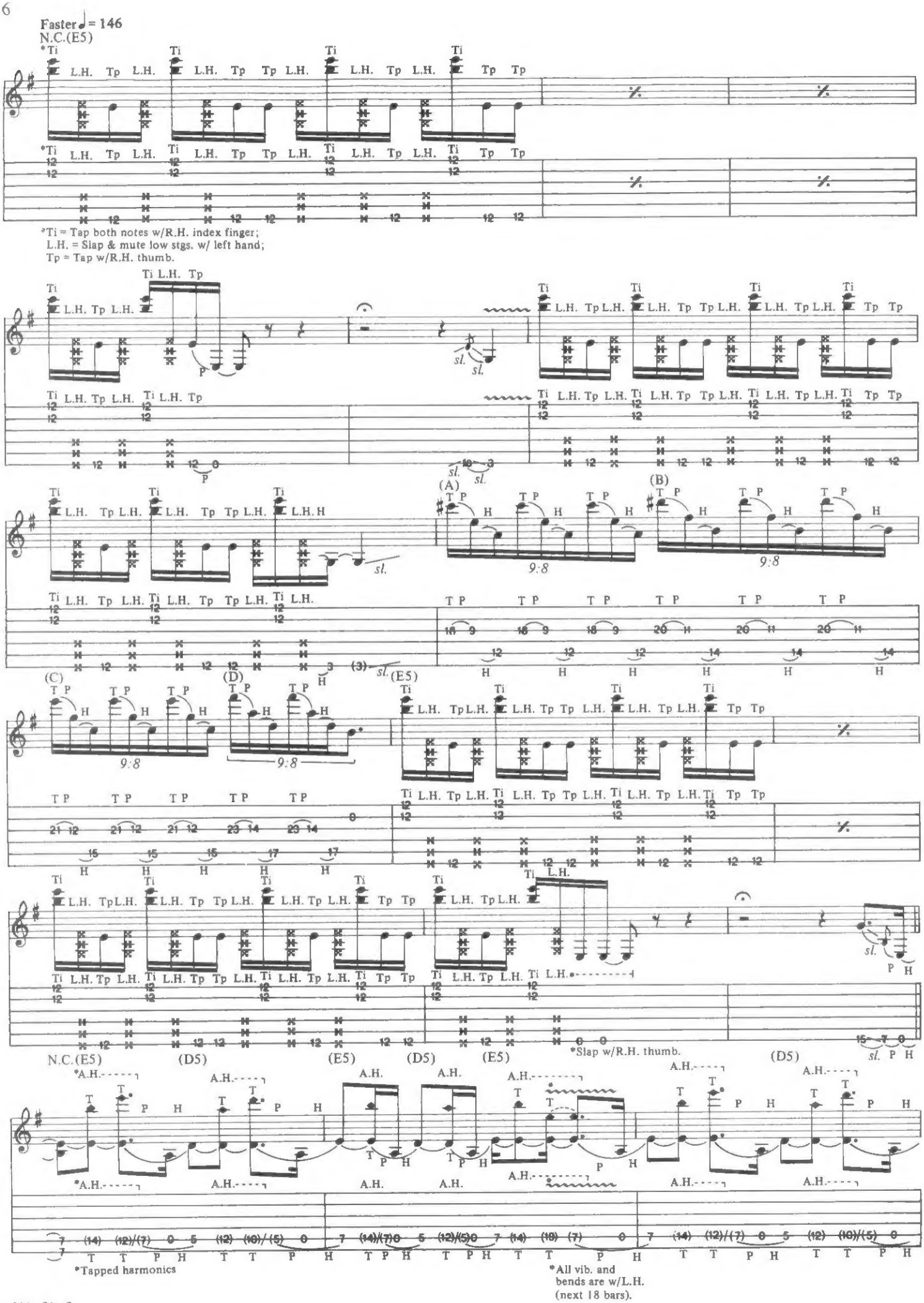
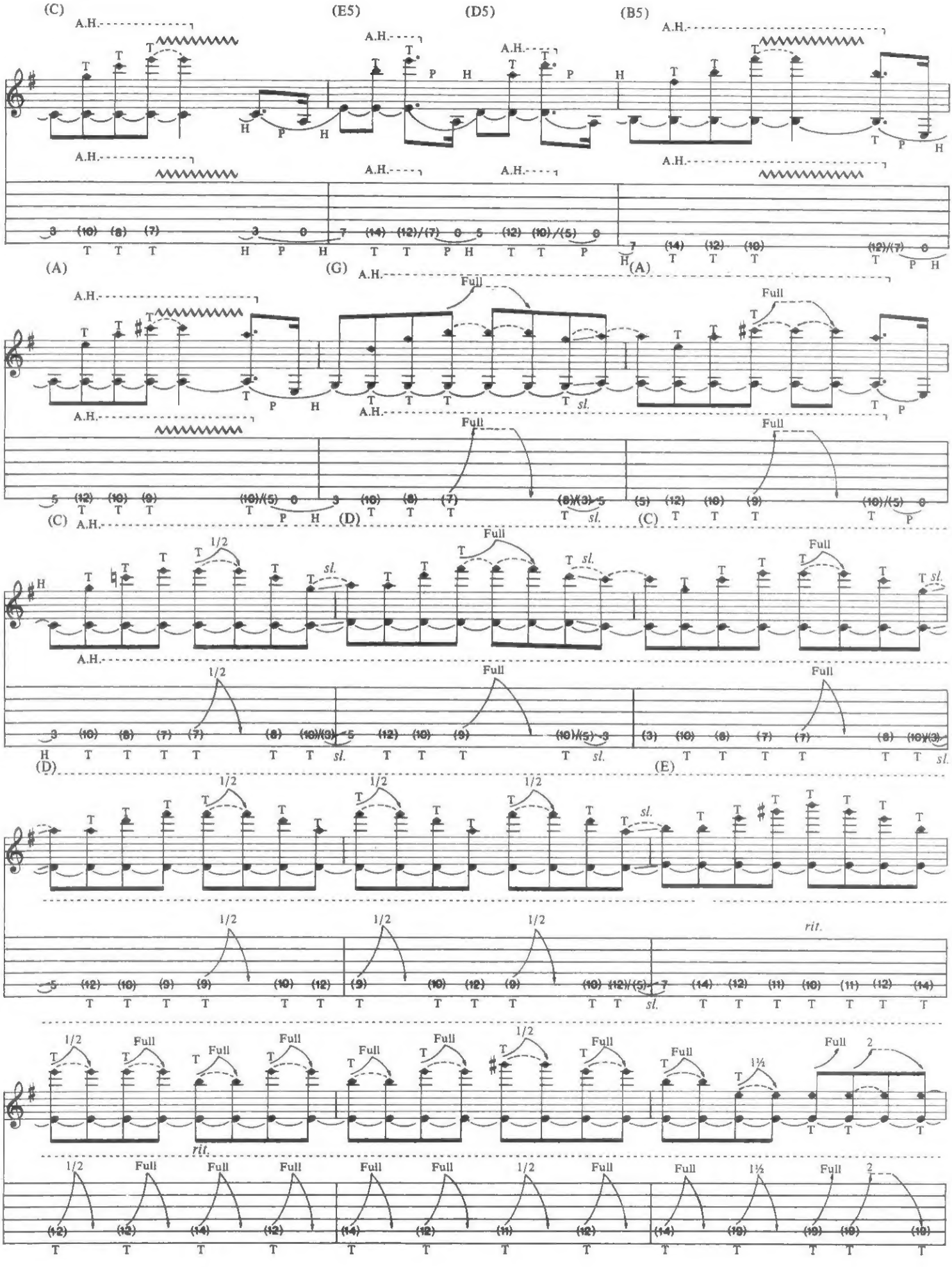
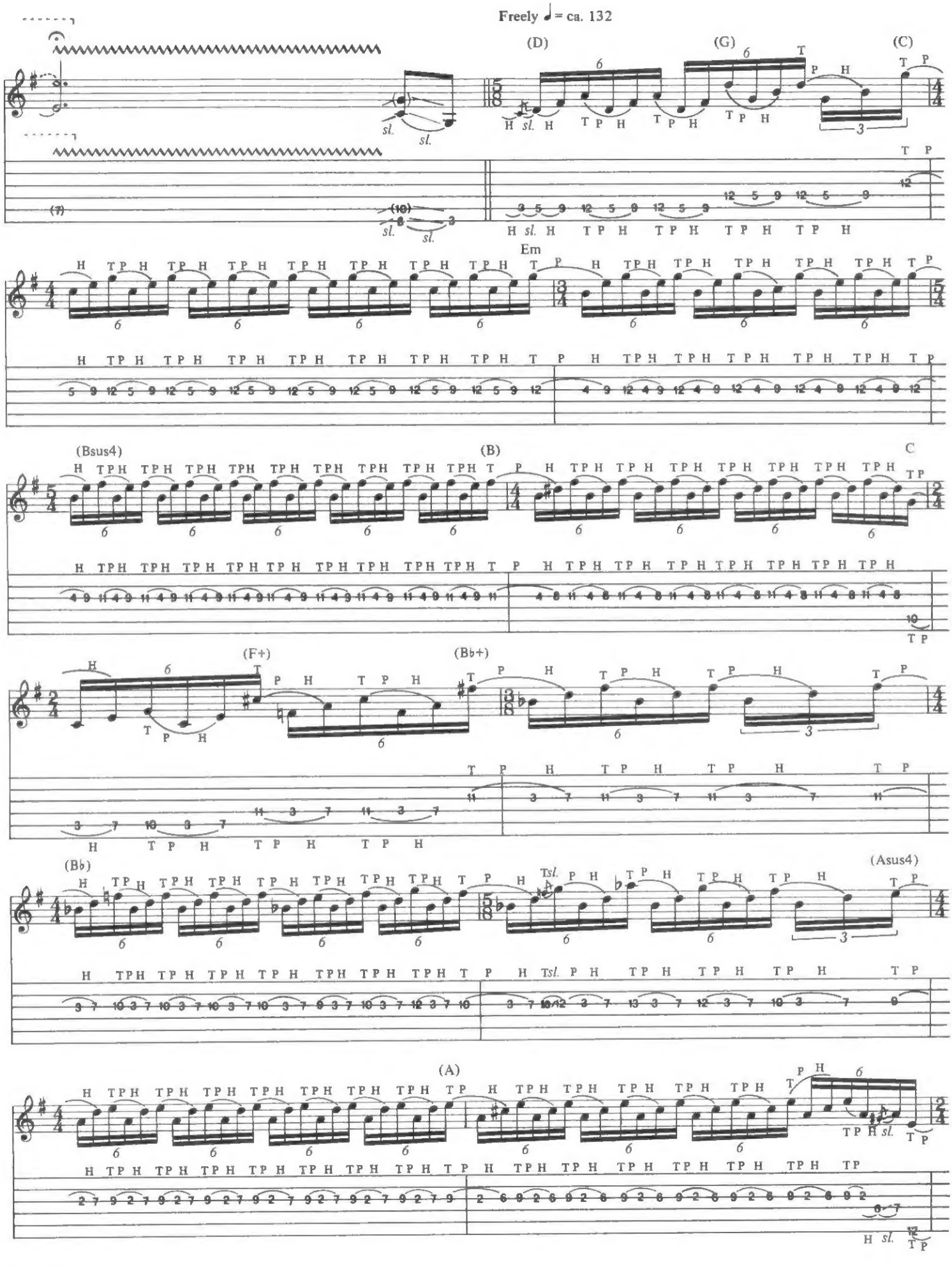
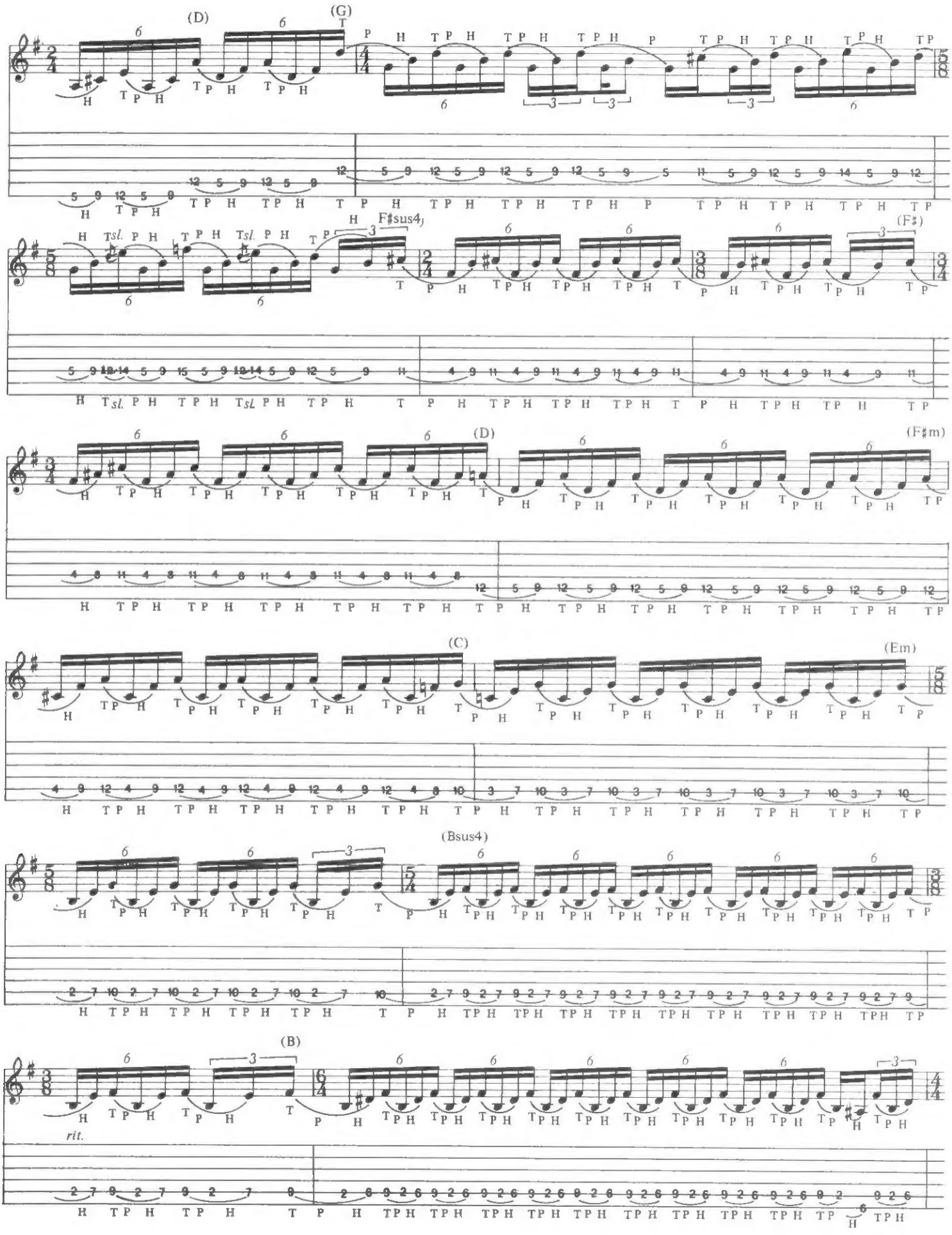


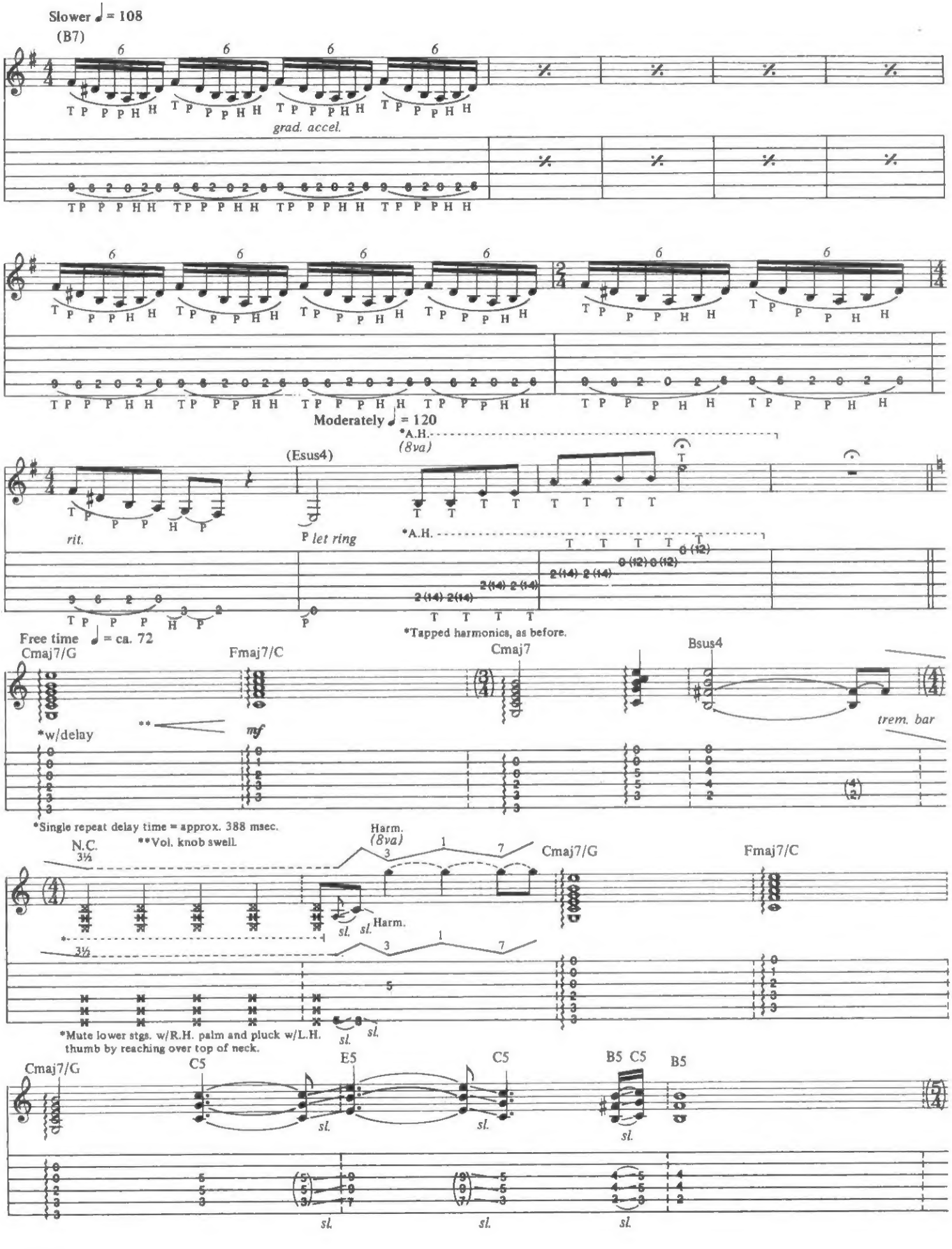
*Tapped harmonics. Fret note normally and tap at fret indicated in parentheses.

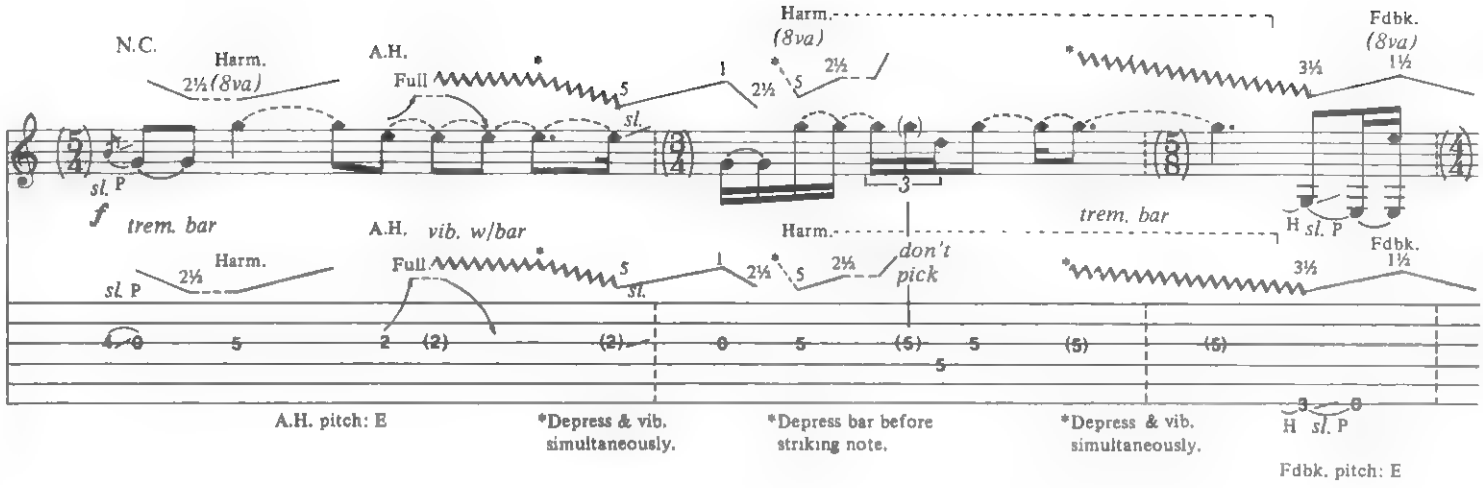

Faster ♩= 146
N.C.(E5)
*Ti = Tap both notes w/R.H. index finger;
L.H. = Slap & mute low stgs. w/ left hand;
Tp = Tap w/R.H. thumb.
(A)
(B)
(C)
(D)
(E5)
N.C.(E5)
(D5)
(E5)
(D5)
(E5)
*Slap w/R.H. thumb.
(D5)
*Tapped harmonics
*All vib. and bends are w/L.H. (next 18 bars).

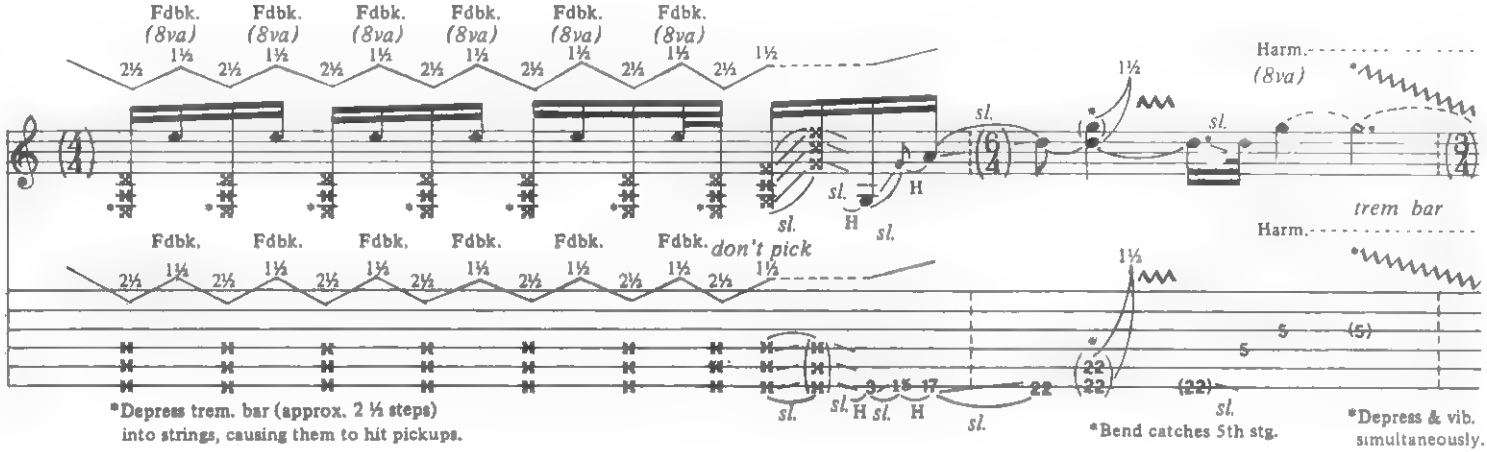

(C)
(E5)
(D5)
(B5)
A.H.
(A)
(G)
Full
sl.
(D)
1/2
rit.

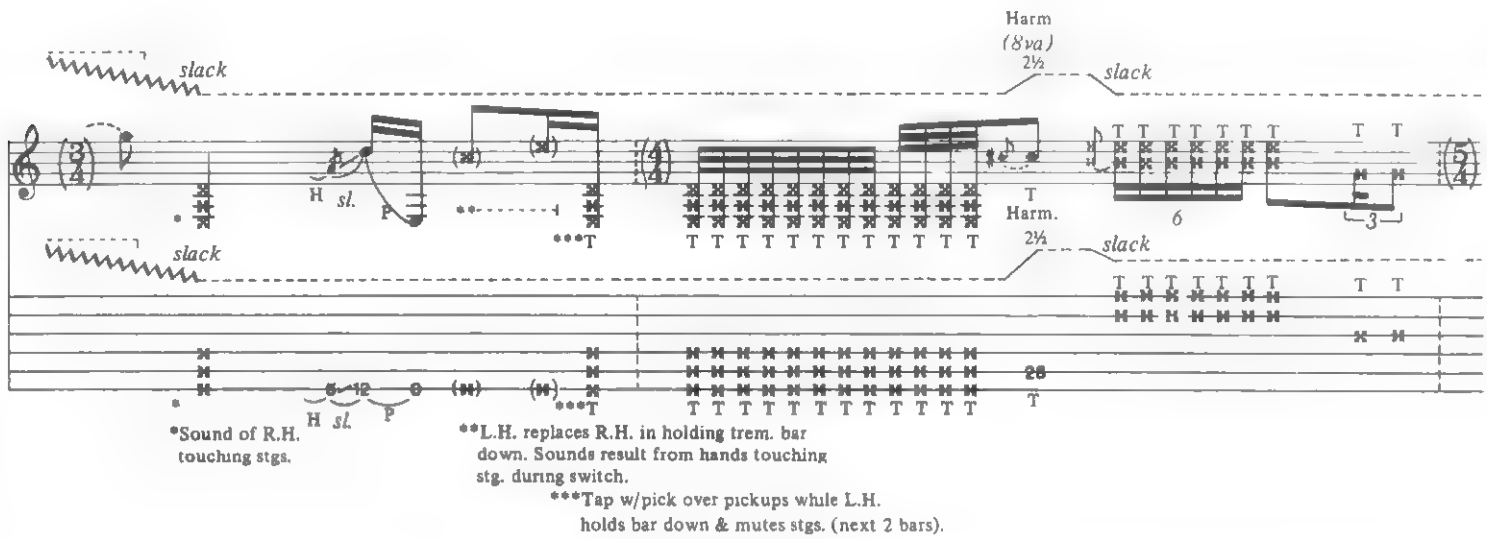

Freely ♩= ca. 132
(D)
(G)
(C)
Em
(Bsus4)
(B)
C
(F+)
(B♭+)
(B♭)
(Asus4)
(A)

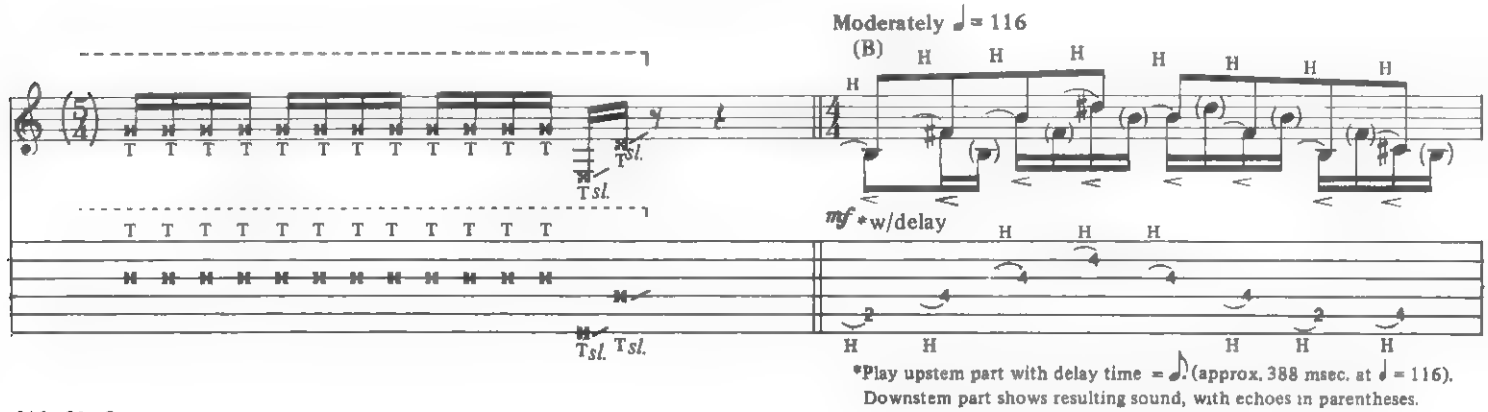

(D)
(G)
F♯sus4
(F♯)
(D)
(F♯m)
(C)
(Em)
(Bsus4)
(B)
rit.

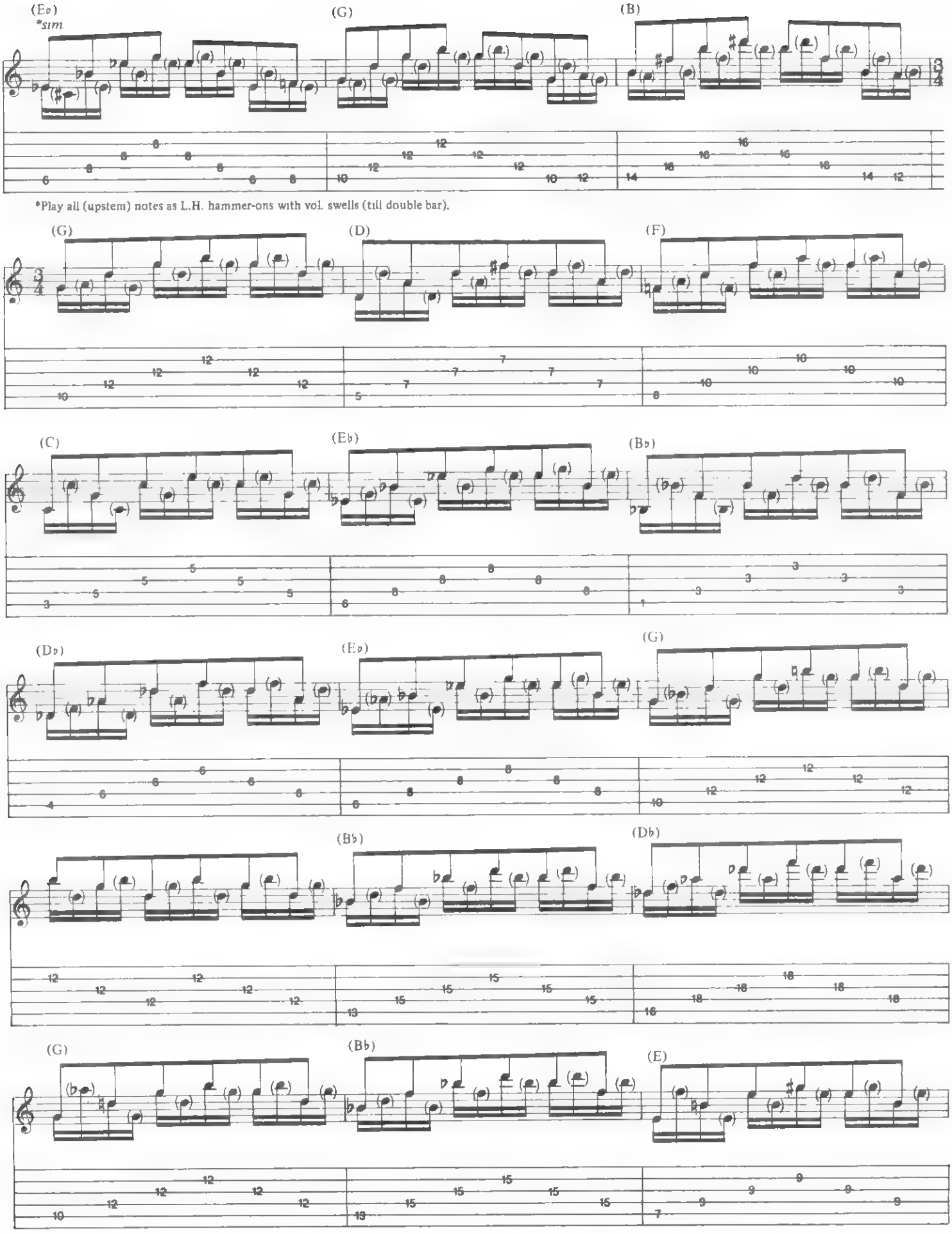

Slower ♩ = 108
(B7)
grad. accel.
Moderately ♩ = 120
(Esus4)
*A.H.
(8va)
rit.
P let ring
*Tapped harmonics, as before.
Free time ♩ = ca. 72
Cmaj7/G
Fmaj7/C
Cmaj7
Bsus4
*w/delay
**
mf
trem. bar
*Single repeat delay time = approx. 388 msec.
**Vol. knob swell.
N.C.
Harm.
(8va)
Cmaj7/G
Fmaj7/C
sl.
*Mute lower stgs. w/R.H. palm and pluck w/L.H. thumb by reaching over top of neck.
Cmaj7/G
C5
E5
C5
B5 C5
B5

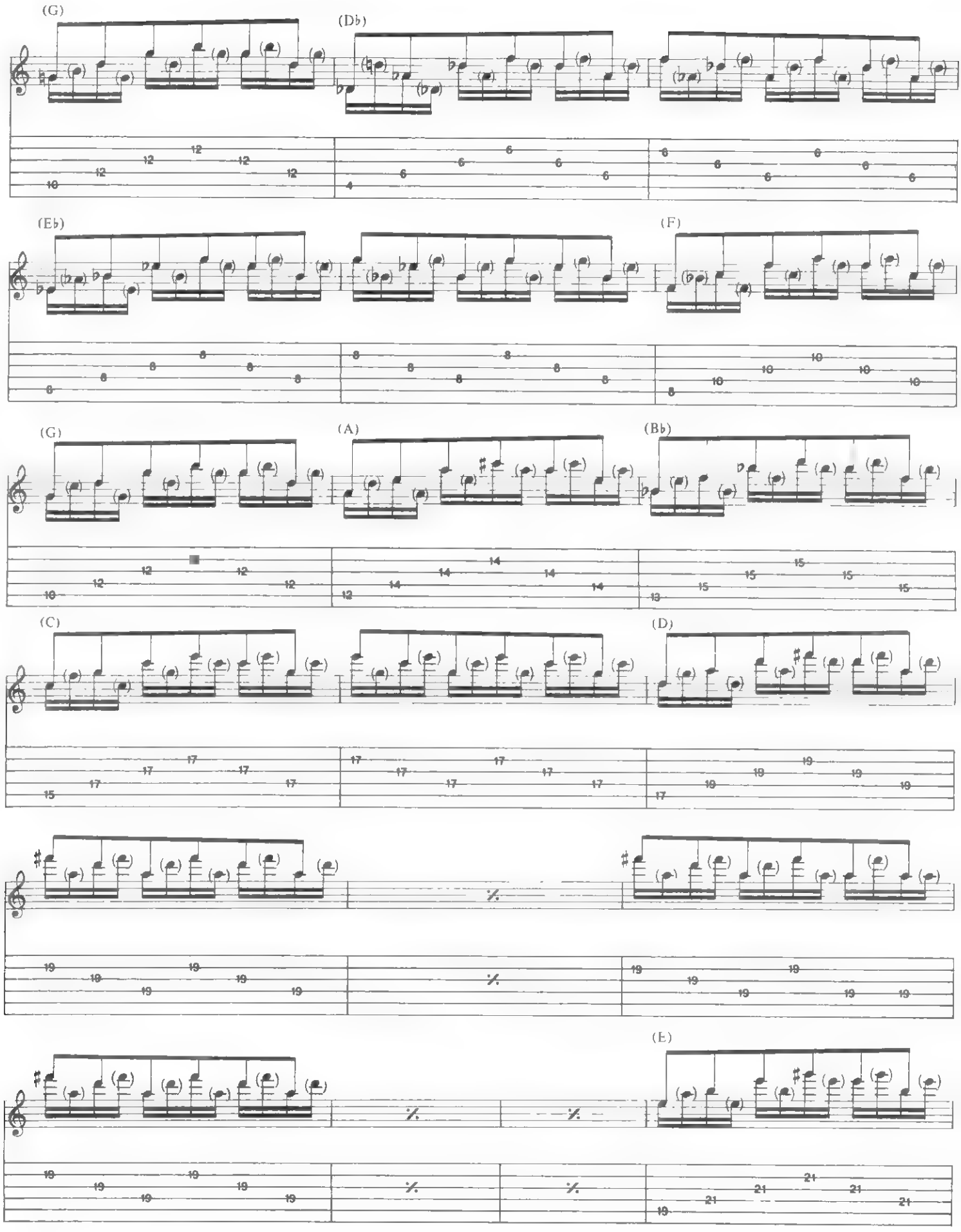

N.C.
Harm.
2½ (8va)
A.H.
Full
Harm.
(8va)
Fdbk.
(8va)
trem. bar
A.H. vib. w/bar
don't pick
trem. bar
A.H. pitch: E
*Depress & vib. simultaneously.
*Depress bar before striking note.
*Depress & vib. simultaneously.
Fdbk. pitch: E

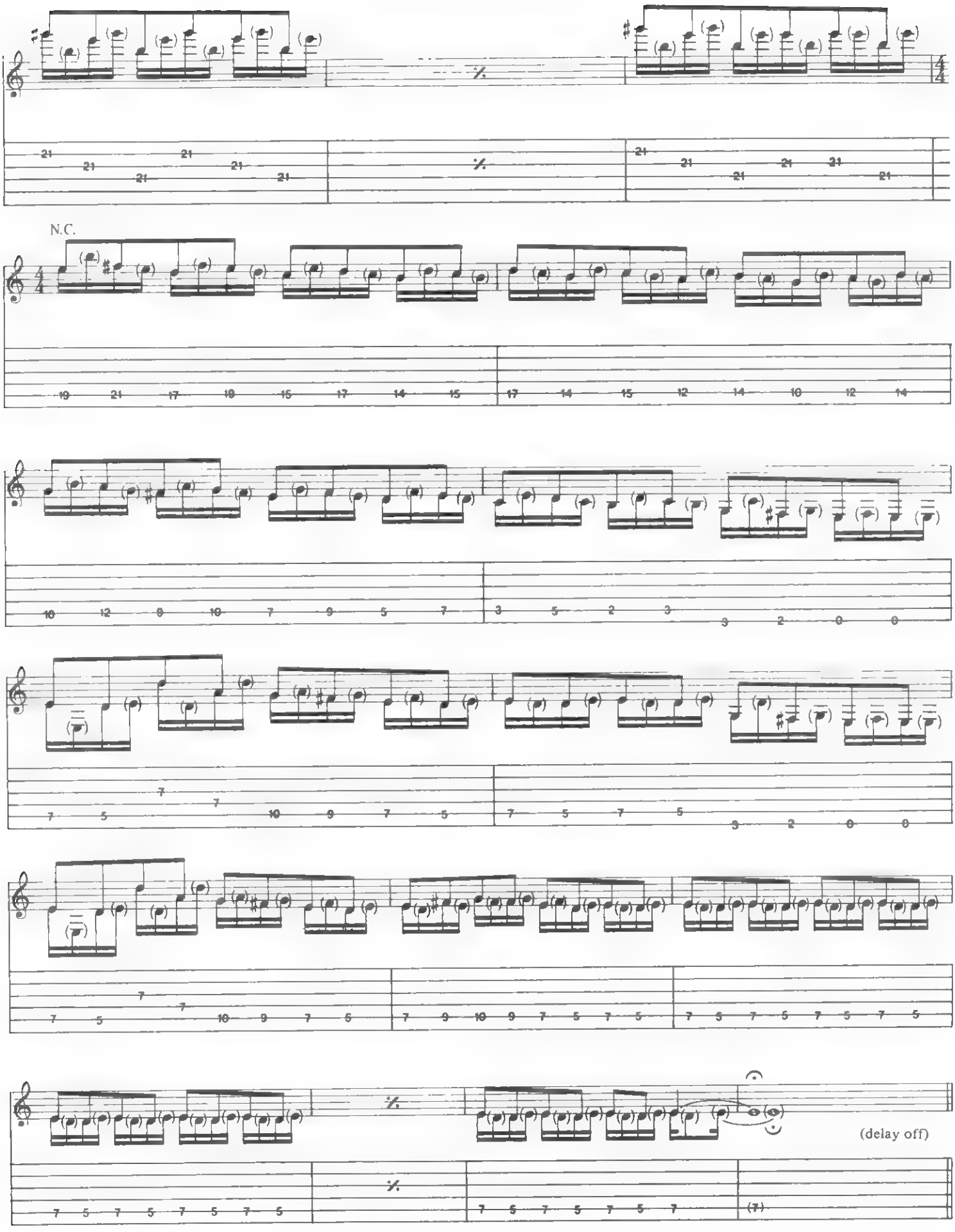

Fdbk.
(8va)
Harm.
(8va)
trem bar
don't pick
*Depress trem. bar (approx. 2 ½ steps) into strings, causing them to hit pickups.
*Bend catches 5th stg.
*Depress & vib. simultaneously.

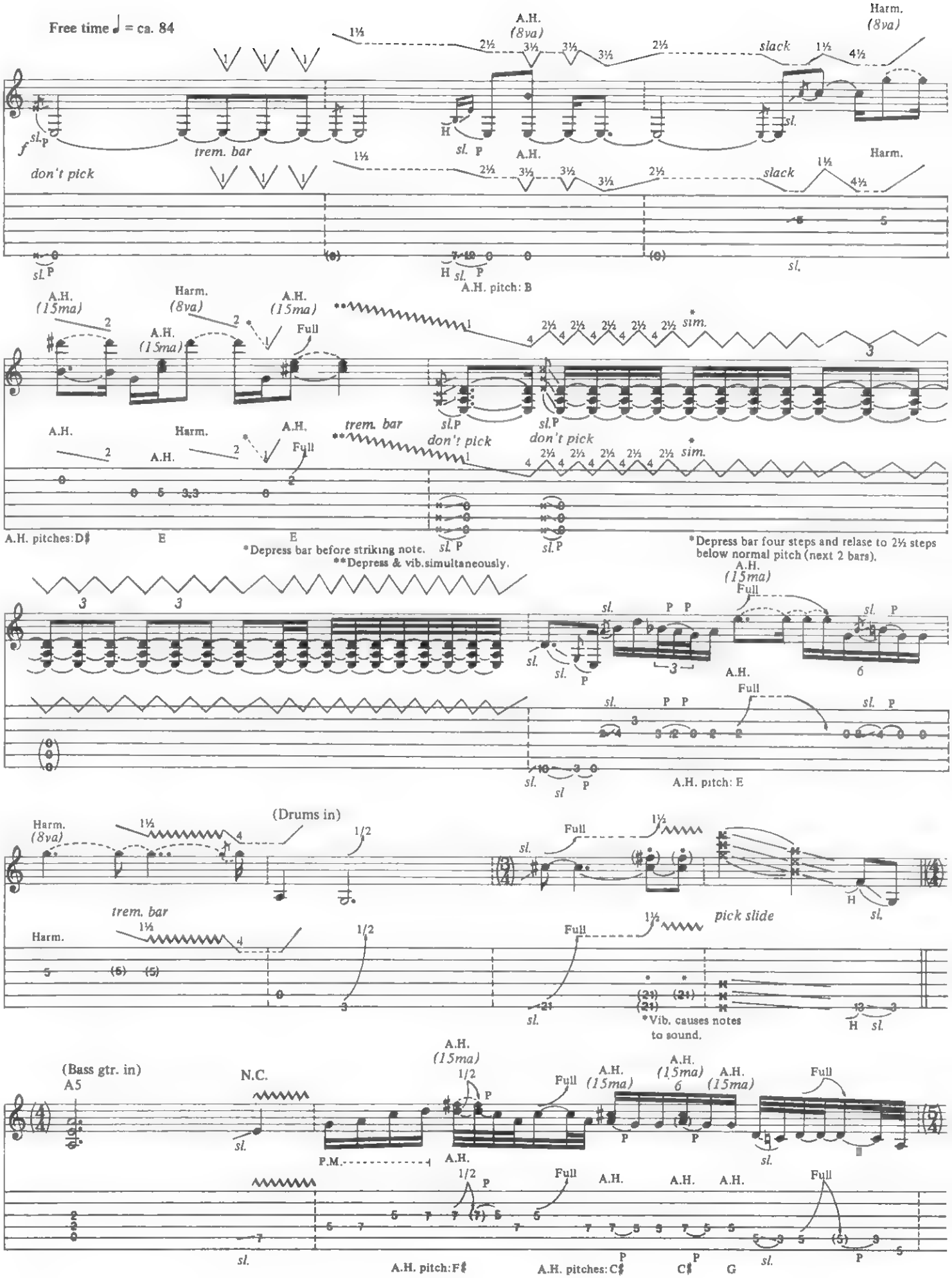

slack
Harm
(8va)
2½
slack
Harm.
2½
slack
*Sound of R.H. touching stgs.
**L.H. replaces R.H. in holding trem. bar down. Sounds result from hands touching stg. during switch.
***Tap w/pick over pickups while L.H. holds bar down & mutes stgs. (next 2 bars).

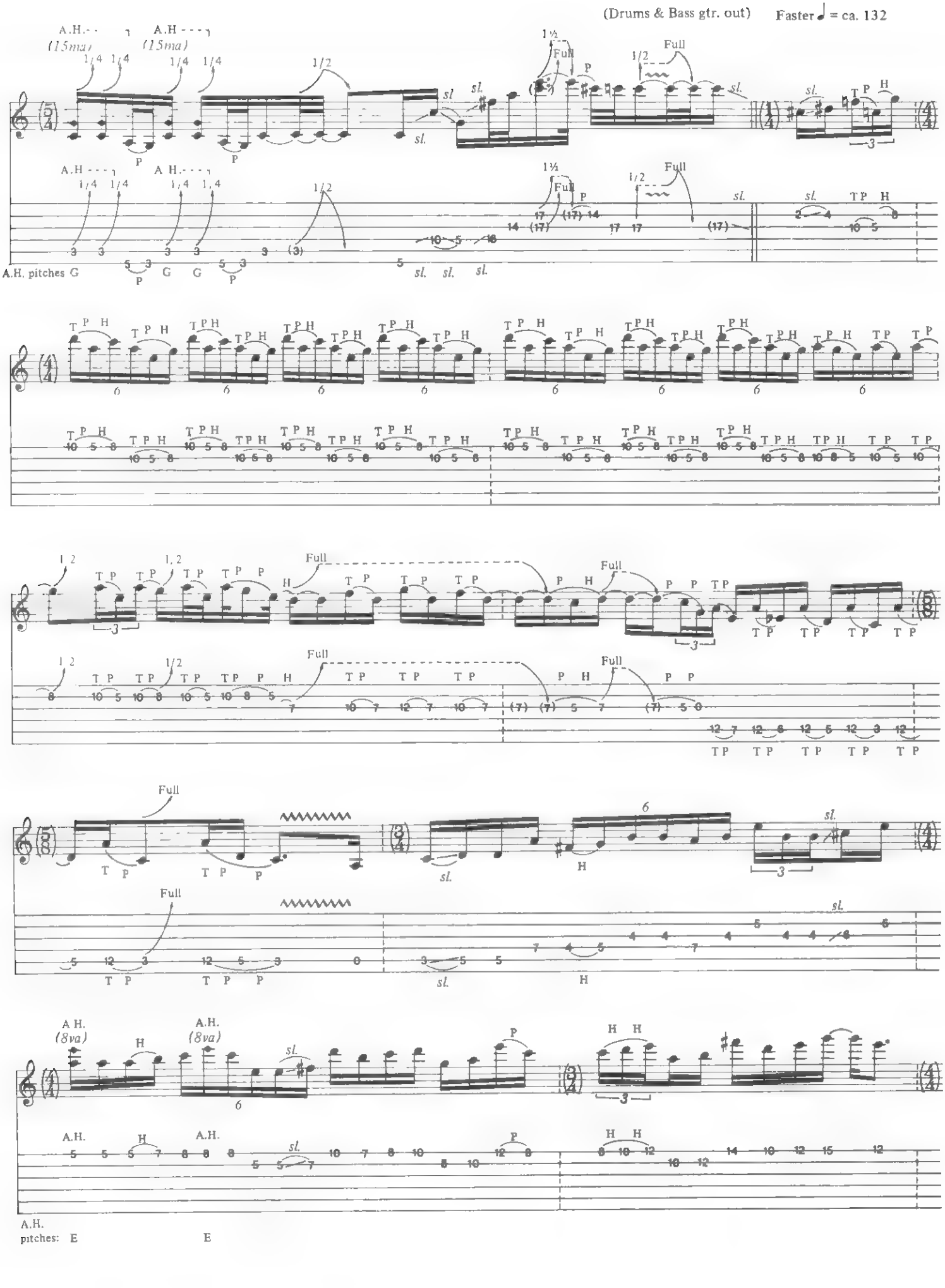

Moderately ♩ = 116
(B)
mf *w/delay
*Play upstem part with delay time = ♪ (approx. 388 msec. at ♩ = 116).
Downstem part shows resulting sound, with echoes in parentheses.

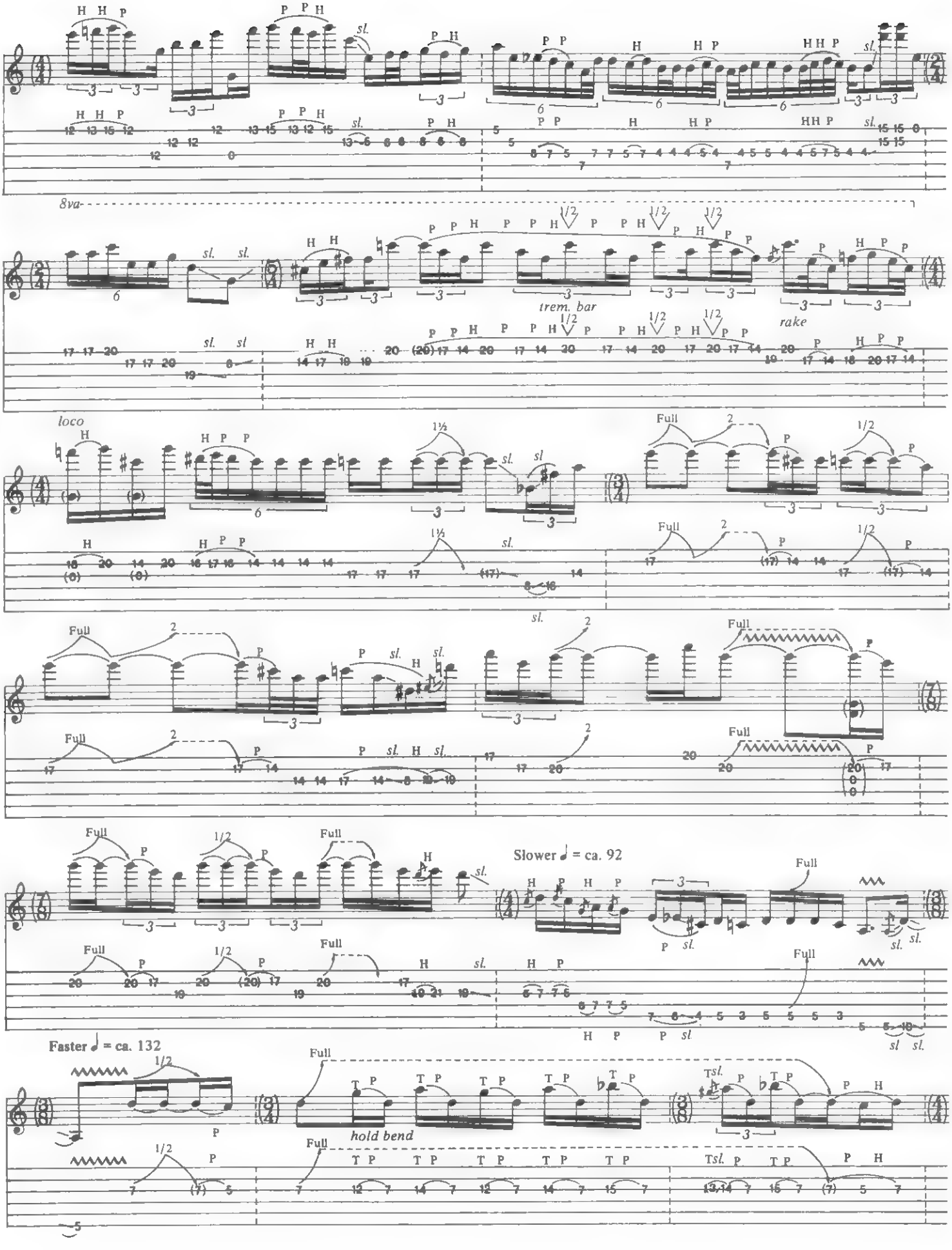

(E♭)
*sim.
(G)
(B)
*Play all (upstem) notes as L.H. hammer-ons with vol. swells (till double bar).
(G)
(D)
(F)
(C)
(E♭)
(B♭)
(D♭)
(E♭)
(G)
(B♭)
(D♭)
(G)
(B♭)
(E)

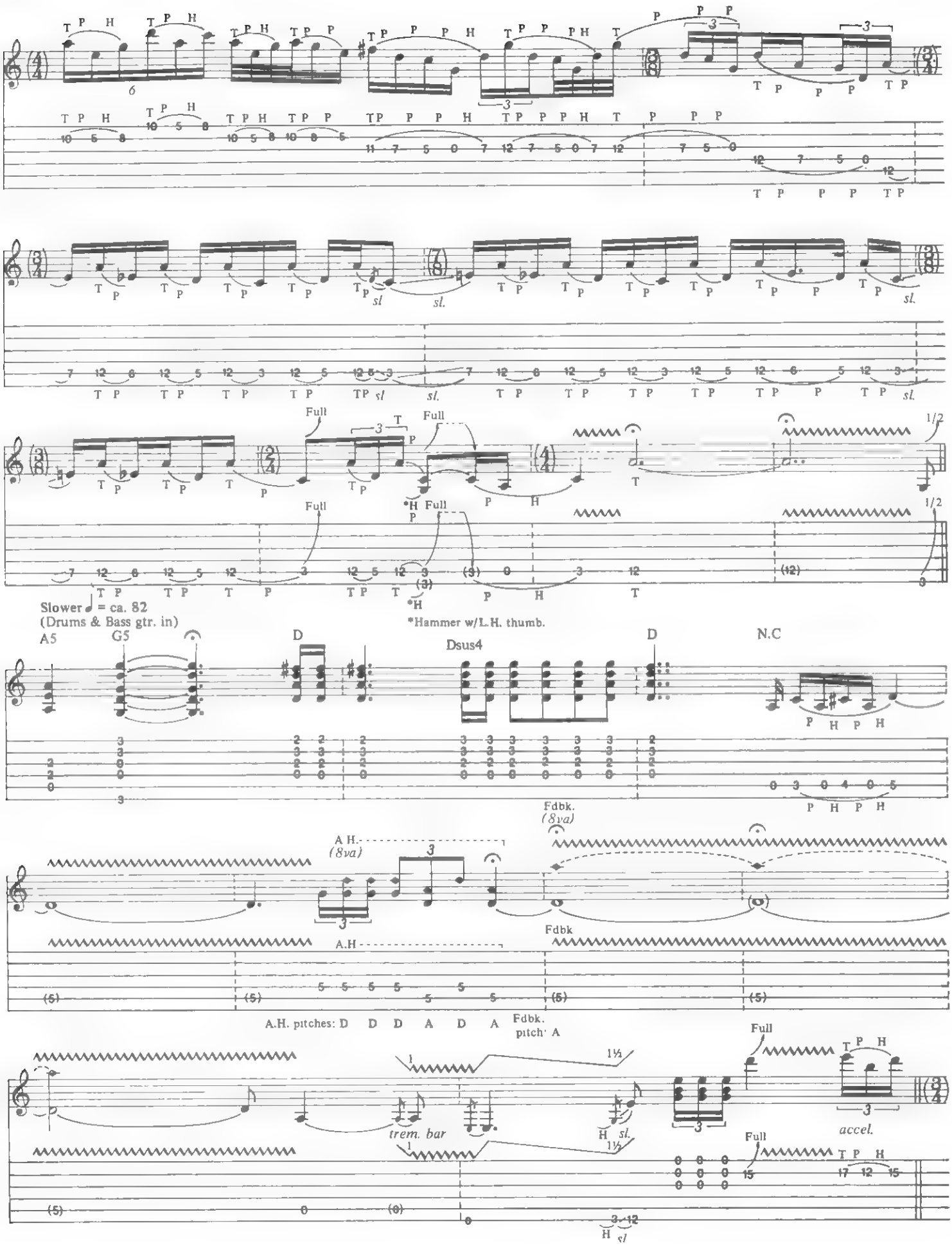

(G)
(Db)
(Eb)
(F)
(G)
(A)
(Bb)
(C)
(D)
(E)

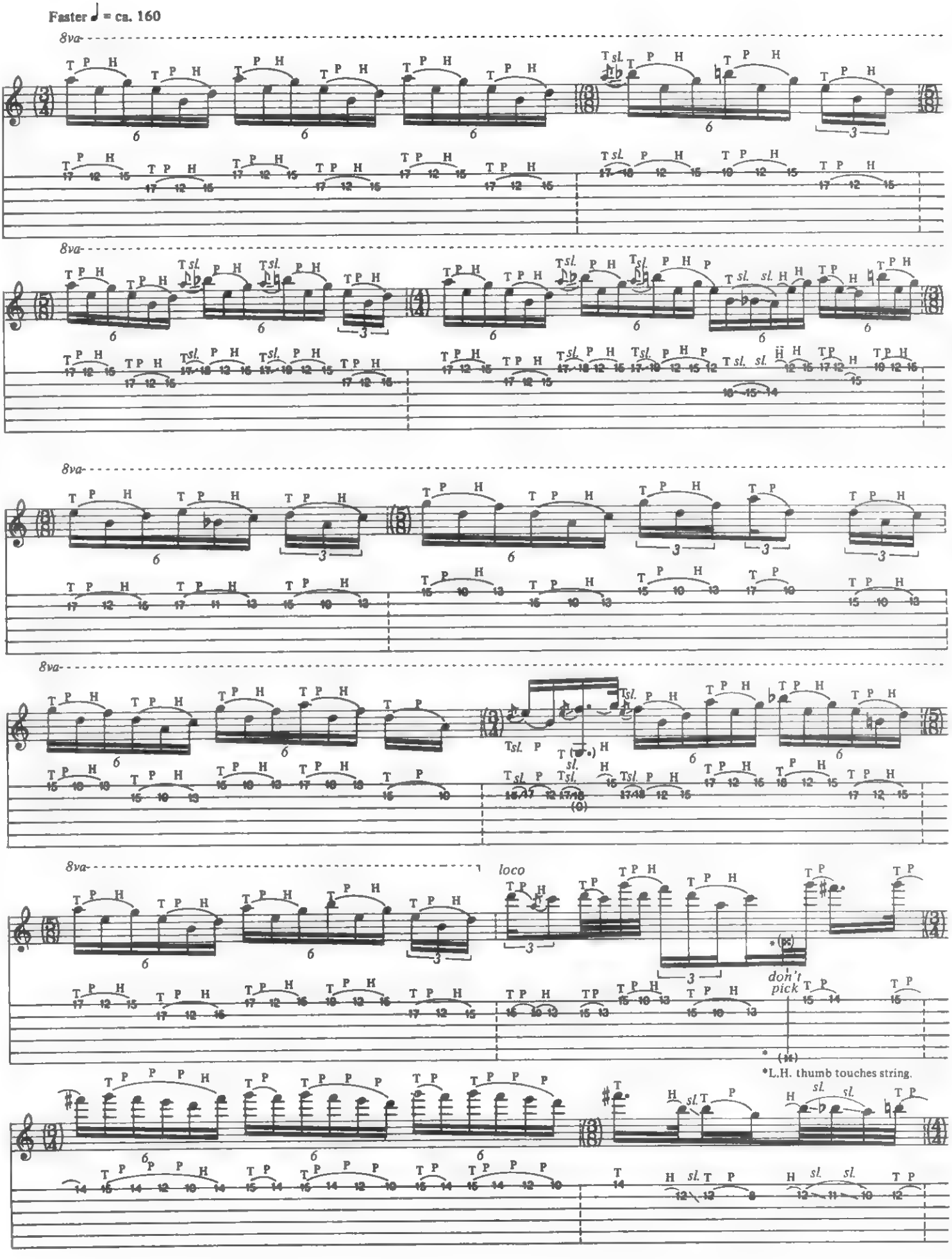

N.C.
(delay off)

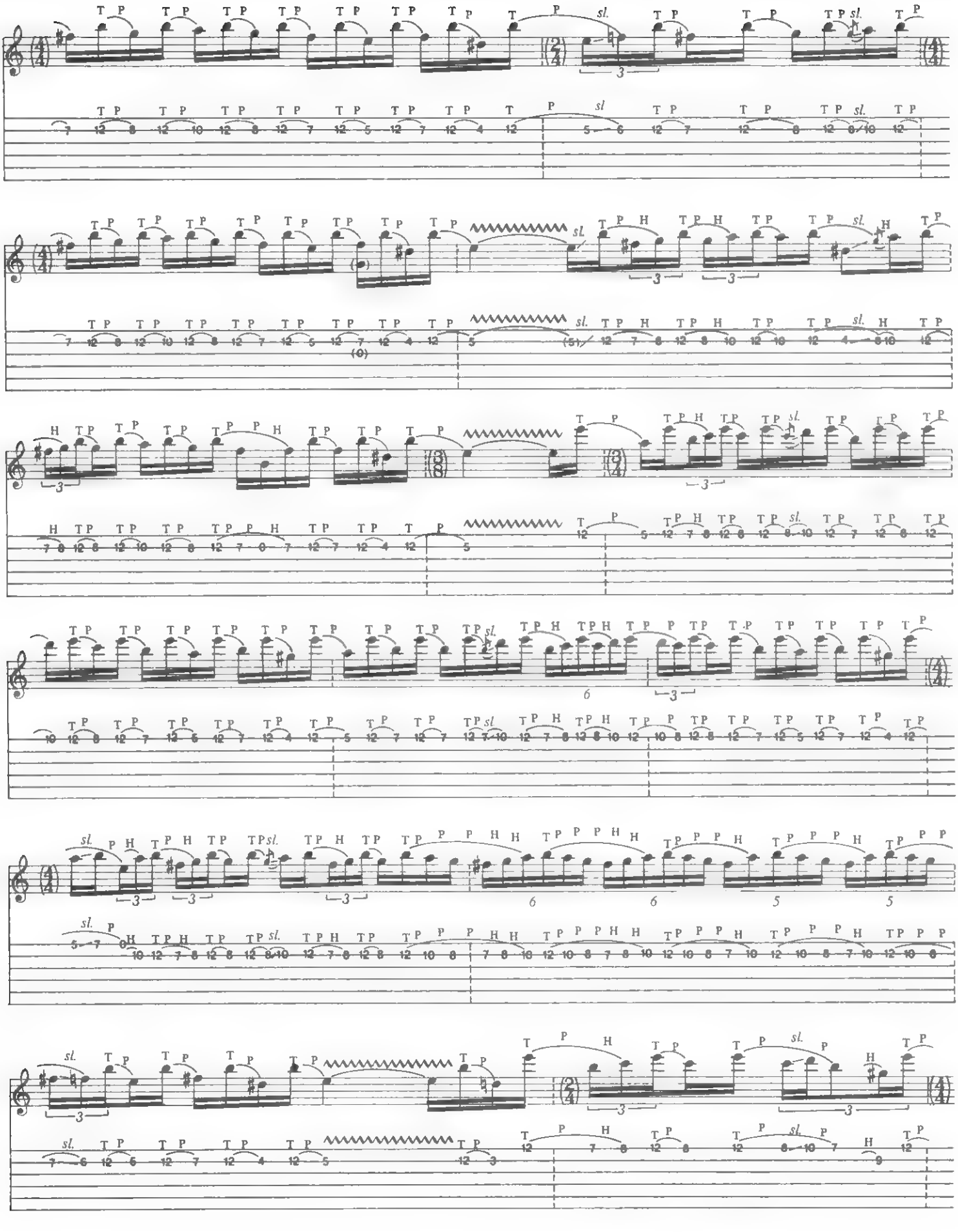

Free time ♩ = ca. 84
A.H. (8va)
Harm. (8va)
slack
trem. bar
don't pick
A.H. pitch: B
A.H. (15ma)
Harm. (8va)
Full
sim.
A.H. pitches: D♯ E E
*Depress bar before striking note.
**Depress & vib. simultaneously.
*Depress bar four steps and relase to 2½ steps below normal pitch (next 2 bars).
A.H. pitch: E
(Drums in)
pick slide
*Vib. causes notes to sound.
(Bass gtr. in)
A5
N.C.
P.M.
A.H. pitch: F♯
A.H. pitches: C♯ C♯ G

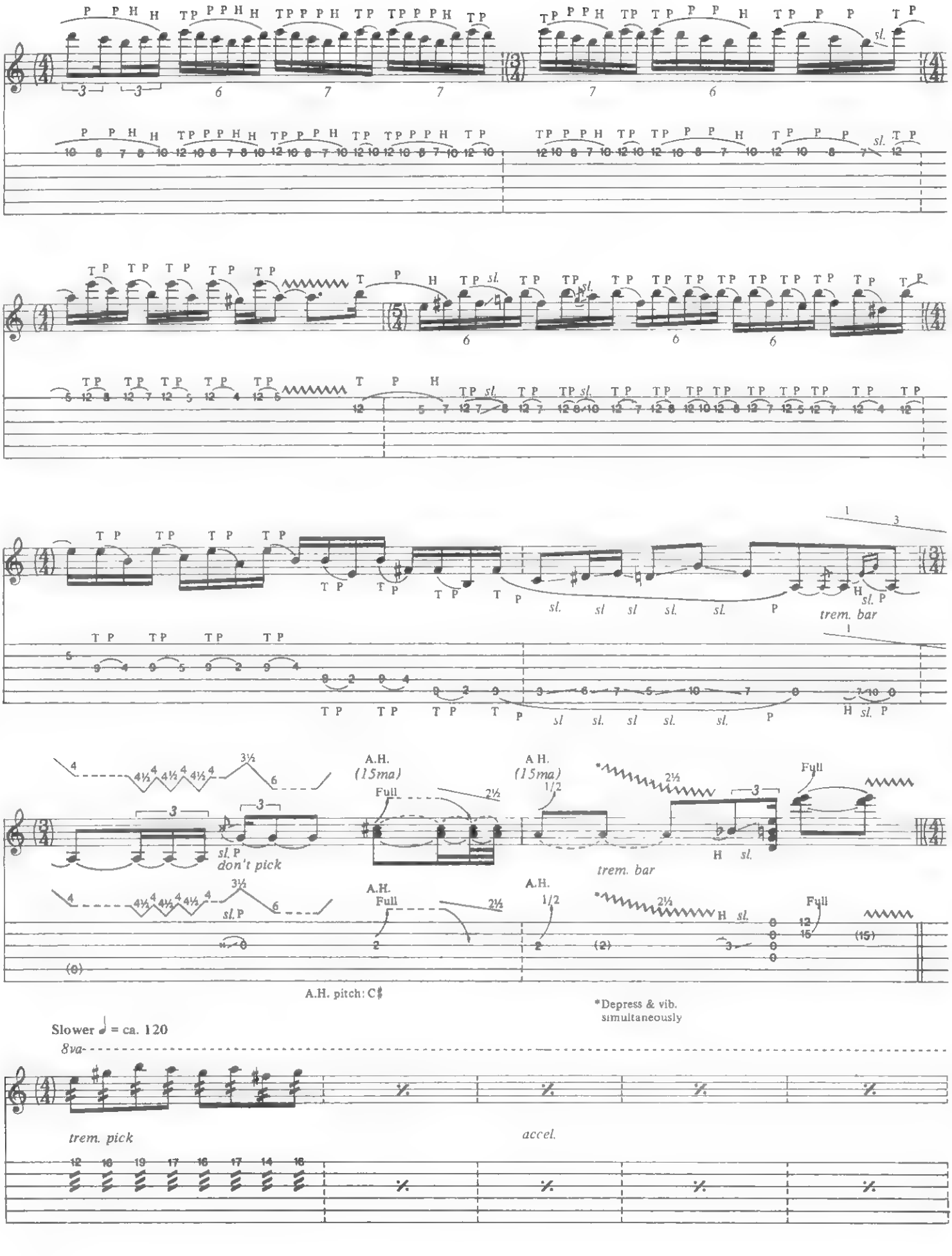

(Drums & Bass gtr. out)
Faster ♩ = ca. 132
A.H. (15ma)
A.H. (15ma)
A.H. pitches G
A.H. (8va)
A.H. (8va)
A.H. pitches: E E

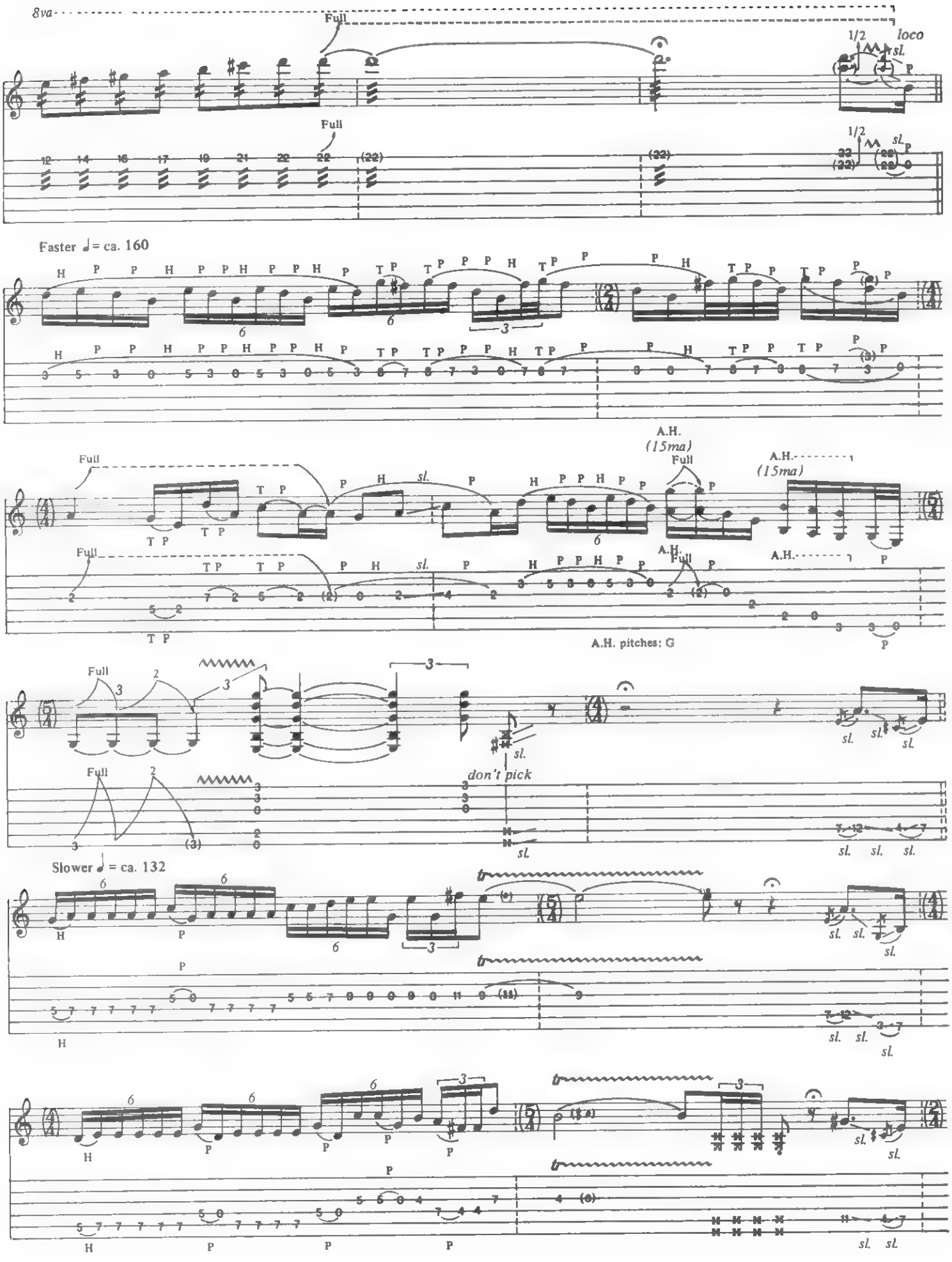

8va
trem. bar
rake
loco
Full
Slower ♩ = ca. 92
Faster ♩ = ca. 132
hold bend

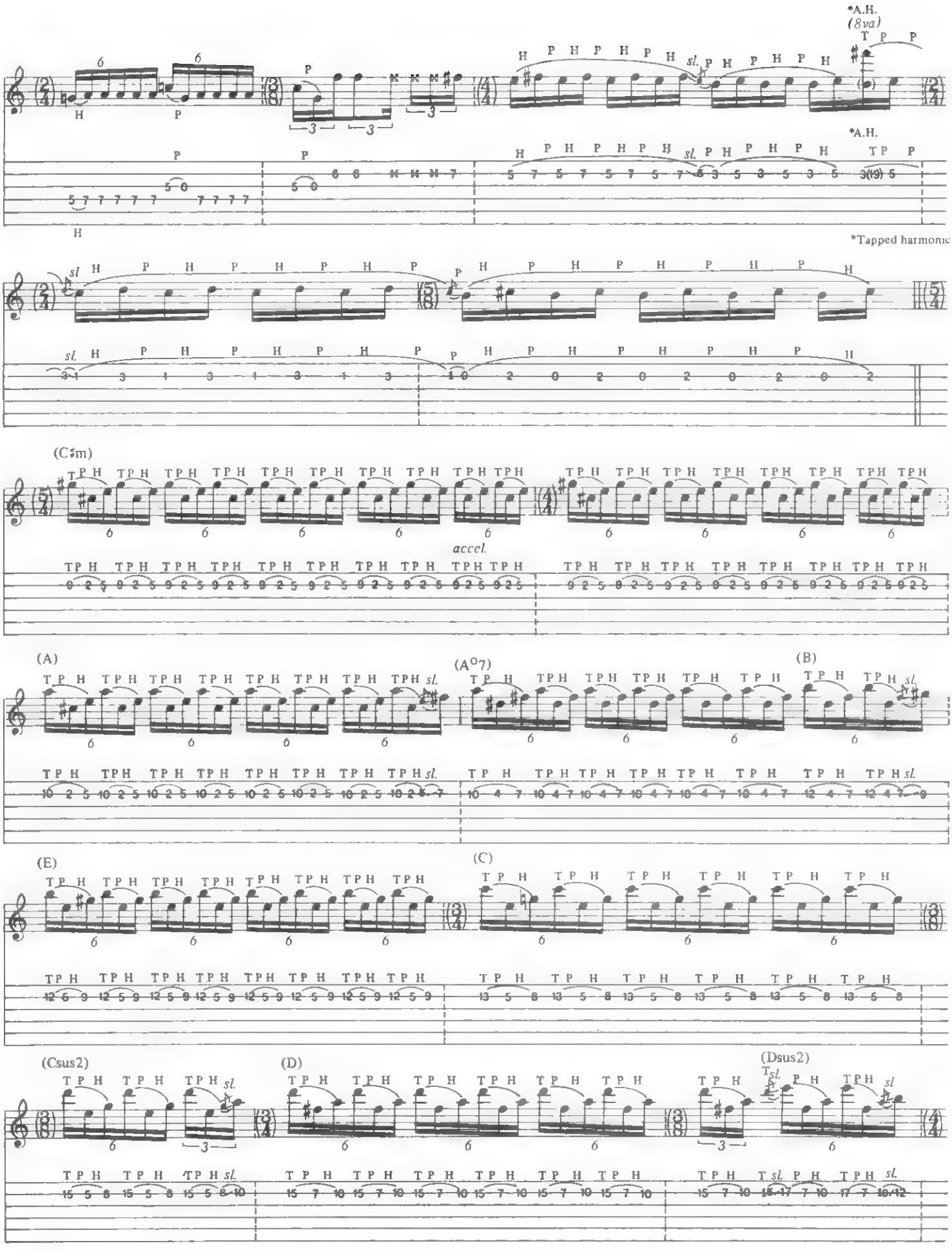

Full
Slower ♩ = ca. 82
(Drums & Bass gtr. in)
*Hammer w/L.H. thumb.
A5
G5
D
Dsus4
D
N.C
A.H.
(8va)
Fdbk.
(8va)
Fdbk
A.H. pitches: D D D A D A
Fdbk. pitch: A
trem. bar
accel.

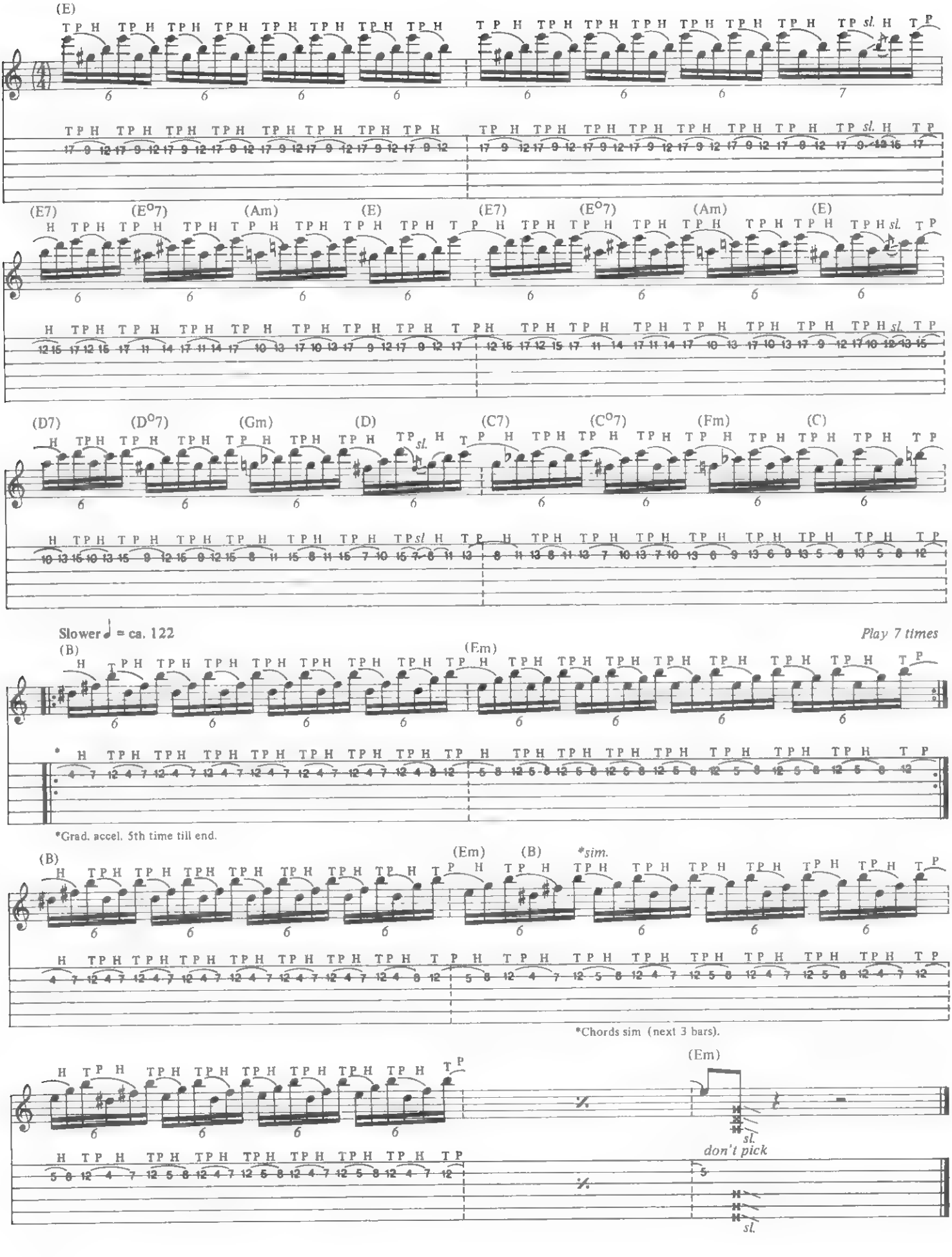

Faster ♩ = ca. 160
8va
loco
don't pick
*L.H. thumb touches string.




A.H. (15ma)
Full
don't pick
trem. bar
A.H. pitch: C♯
*Depress & vib. simultaneously
Slower ♩ = ca. 120
8va
trem. pick
accel.

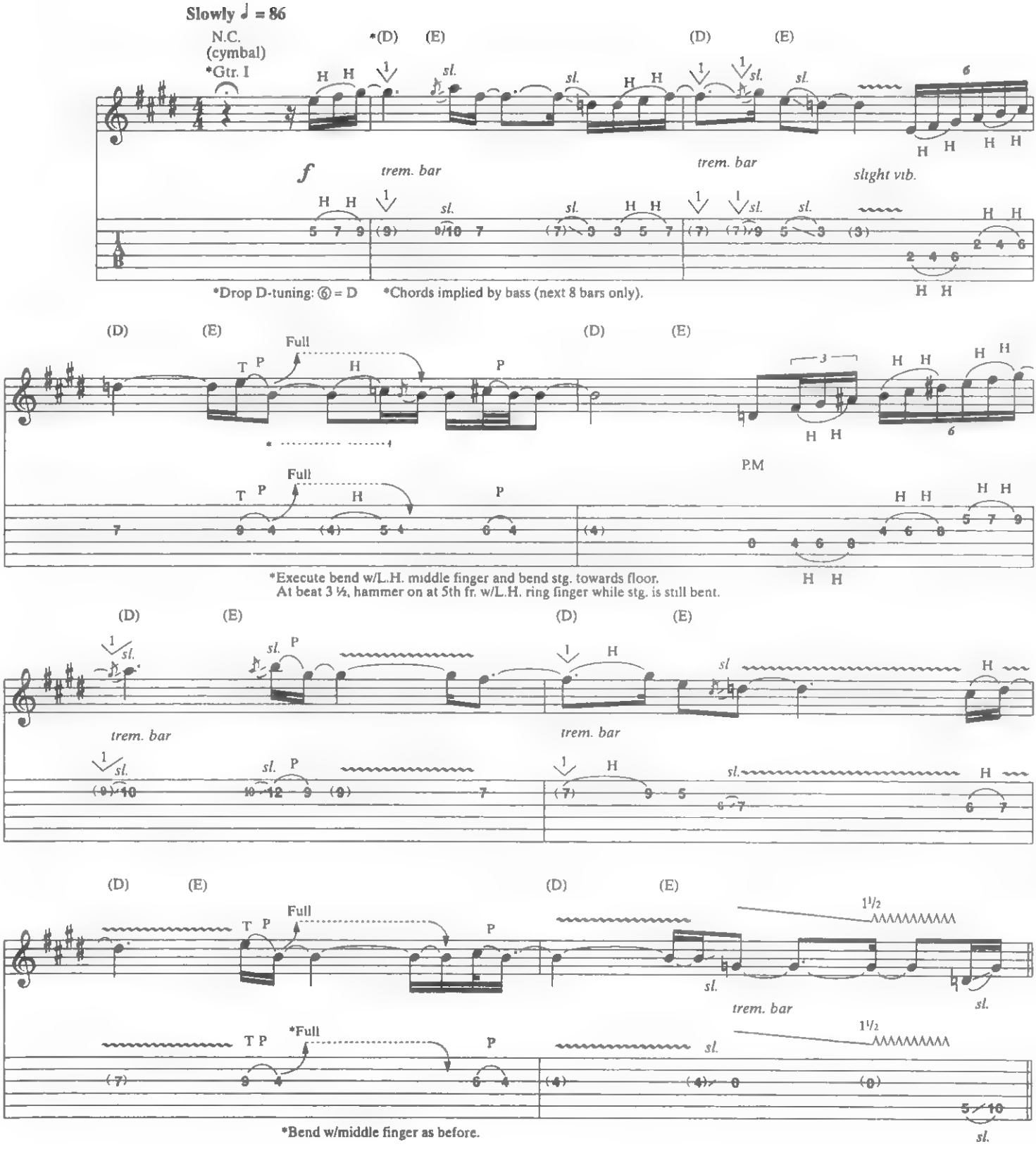

8va
Full
1/2
loco
sl.
Full
1/2
sl.
Faster ♩= ca. 160
A.H.
(15ma)
Full
A.H.
(15ma)
A.H.
A.H.
A.H. pitches: G
Full
don't pick
Slower ♩= ca. 132


*A.H.
(8va)
*A.H.
*Tapped harmonic
(C♯m)
accel.
(A)
(A°7)
(B)
(E)
(C)
(Csus2)
(D)
(Dsus2)


(E)
(E7) (E°7) (Am) (E) (E7) (E°7) (Am) (E)
(D7) (D°7) (Gm) (D) (C7) (C°7) (Fm) (C)
Slower ♩ = ca. 122
Play 7 times
(B)
(Em)
*Grad. accel. 5th time till end.
(B) (Em) (B) *sim.
*Chords sim (next 3 bars).
(Em)
don't pick

BALUCHITHERIUM

Music by
SAMMY HAGAR, EDWARD VAN HALEN,
ALEX VAN HALEN and MICHAEL ANTHONY



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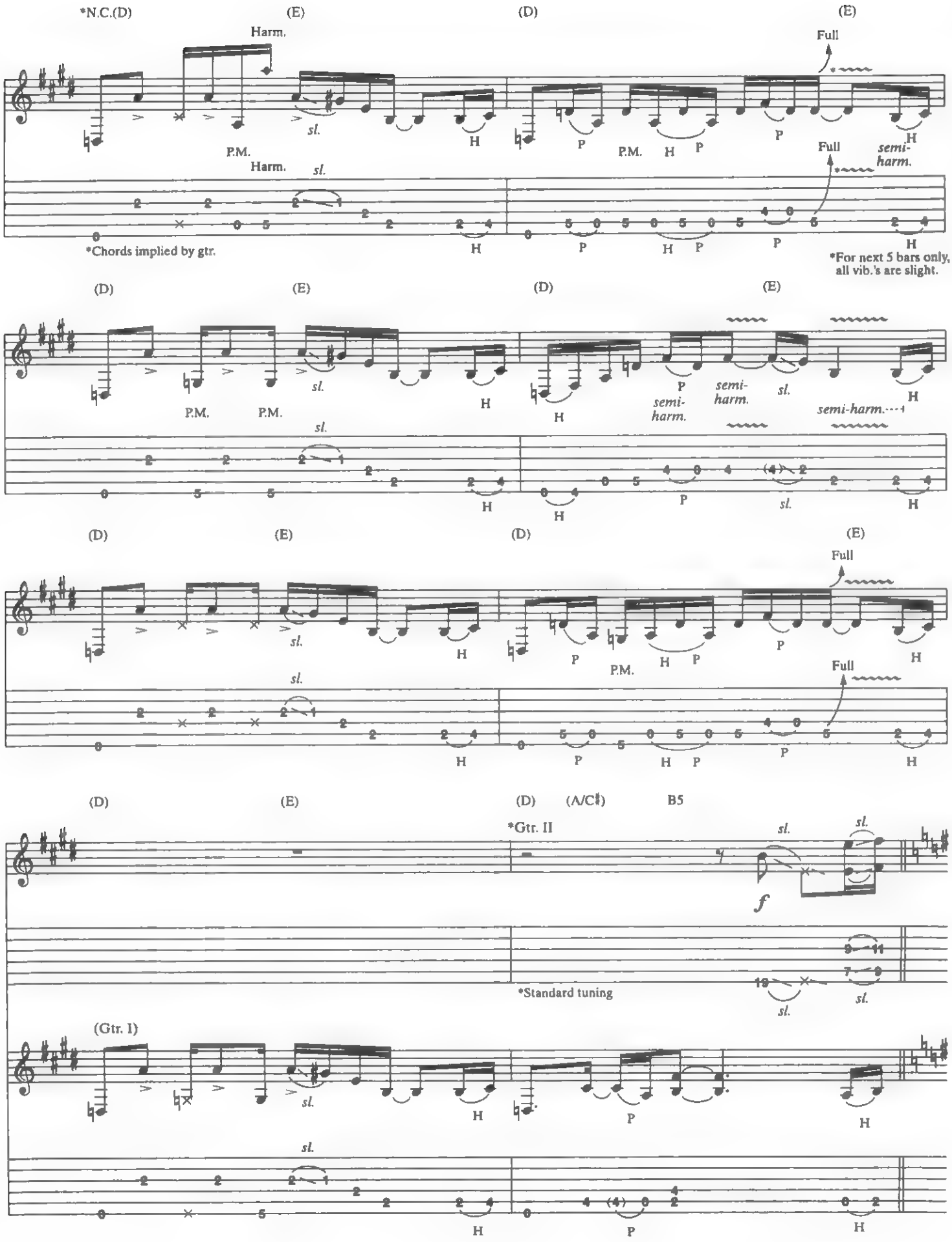
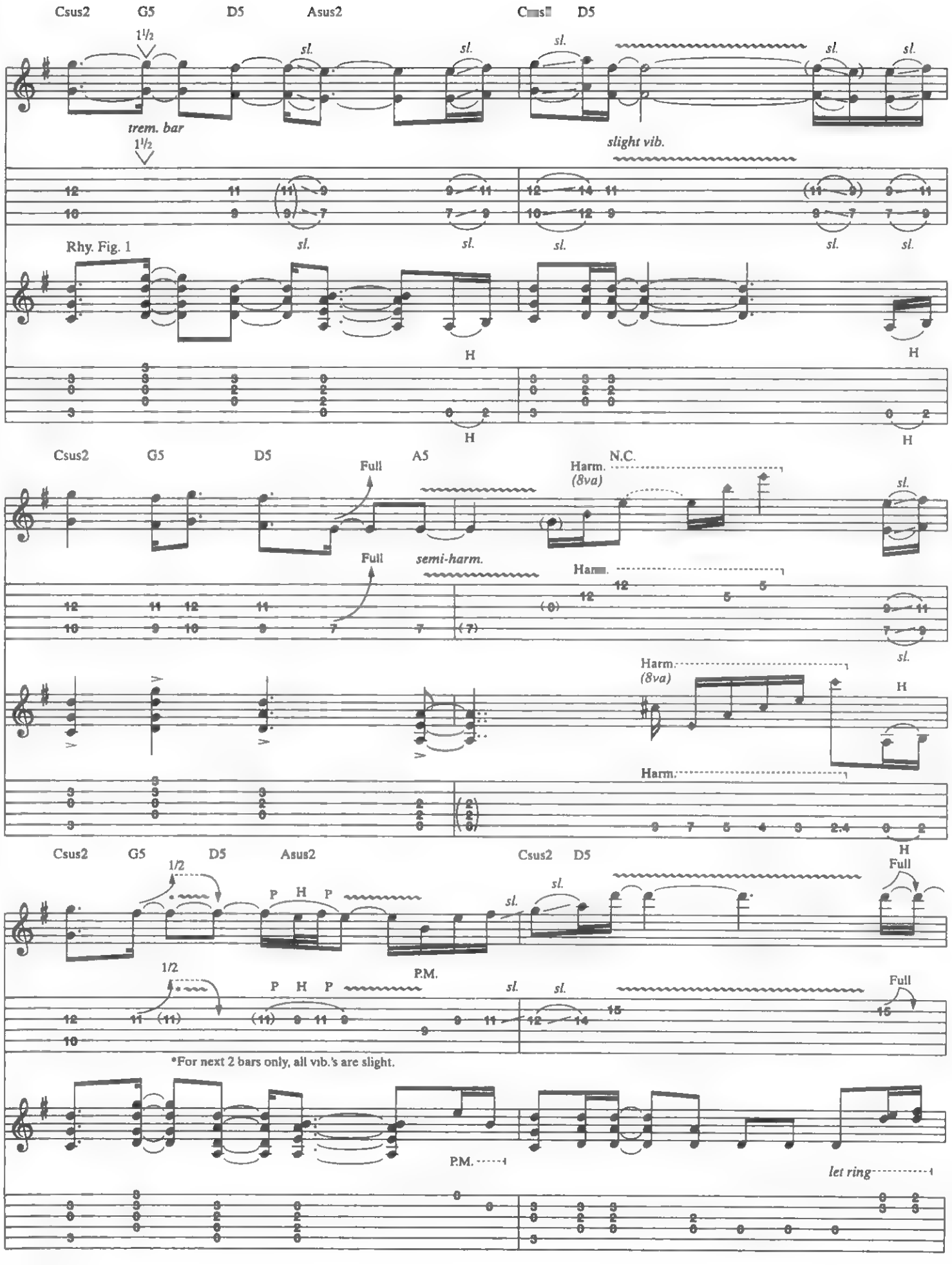
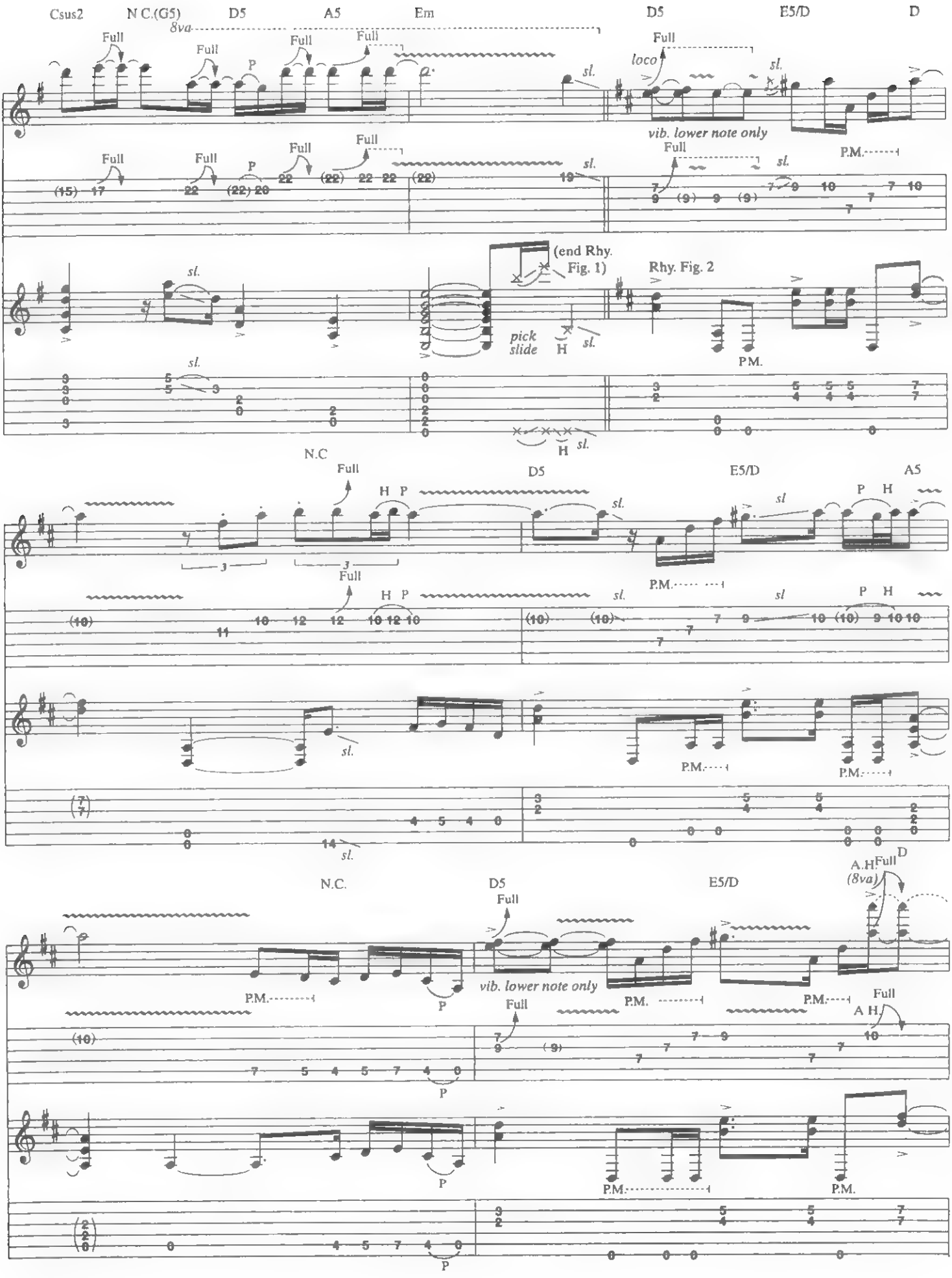
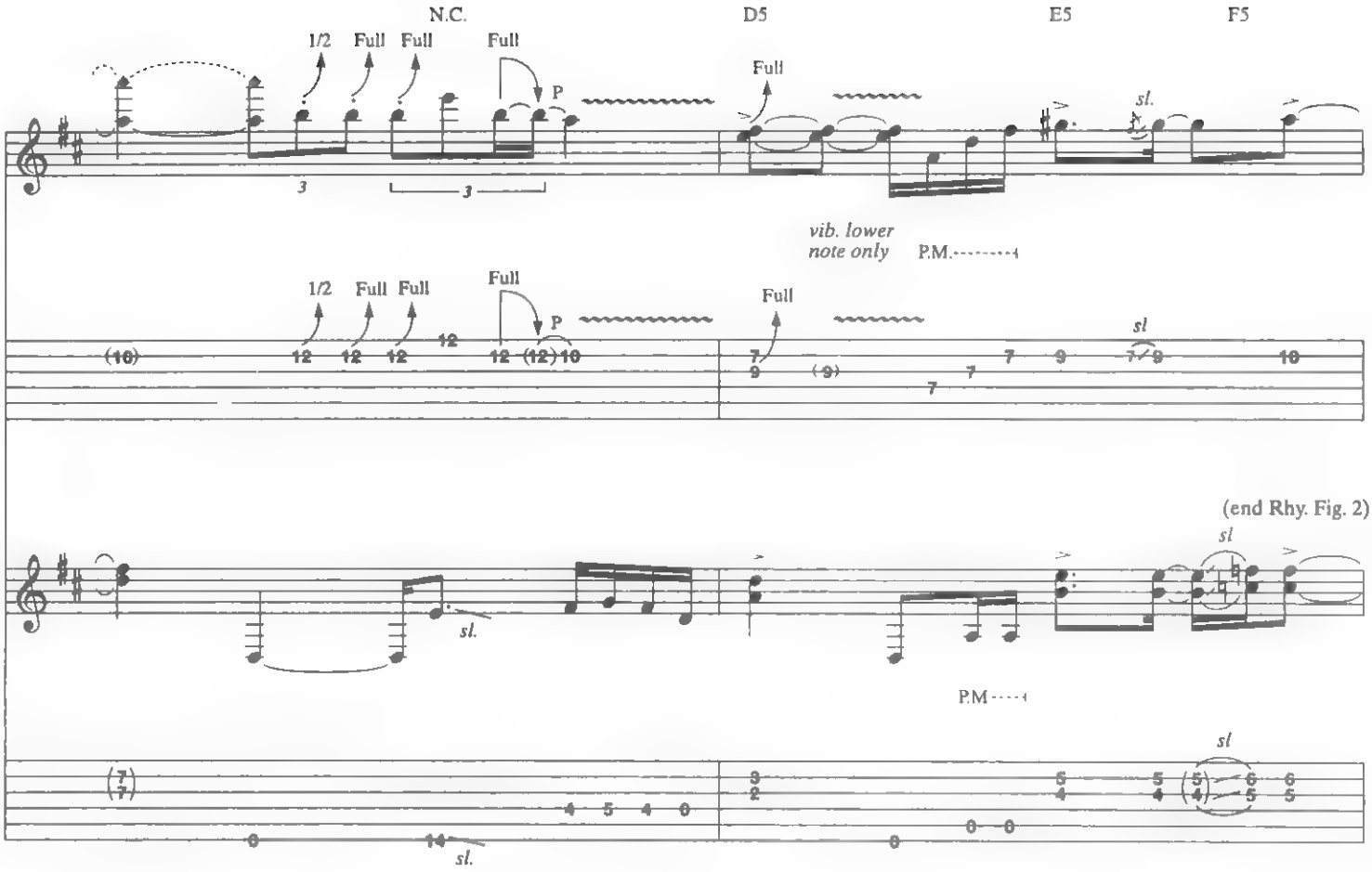
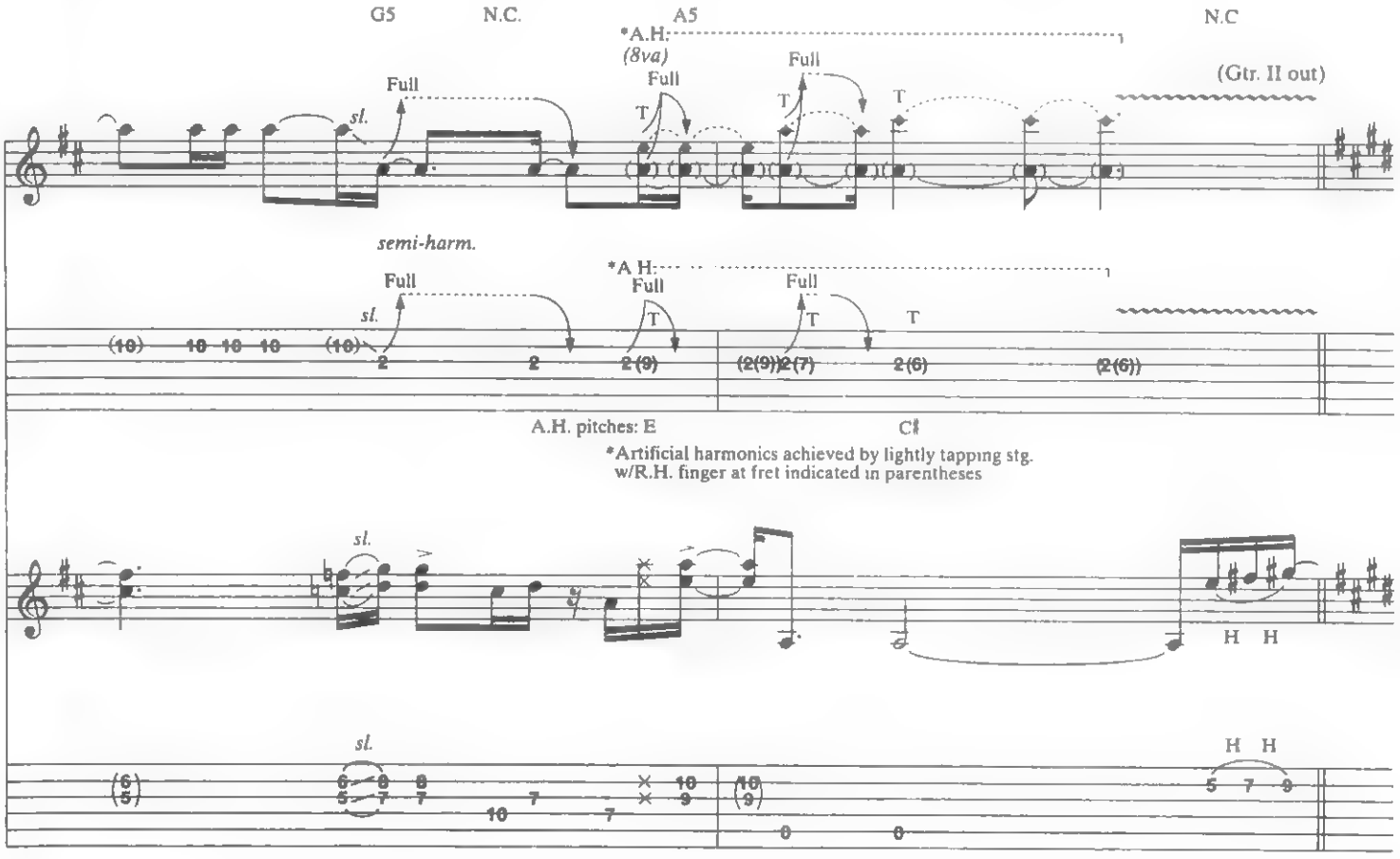
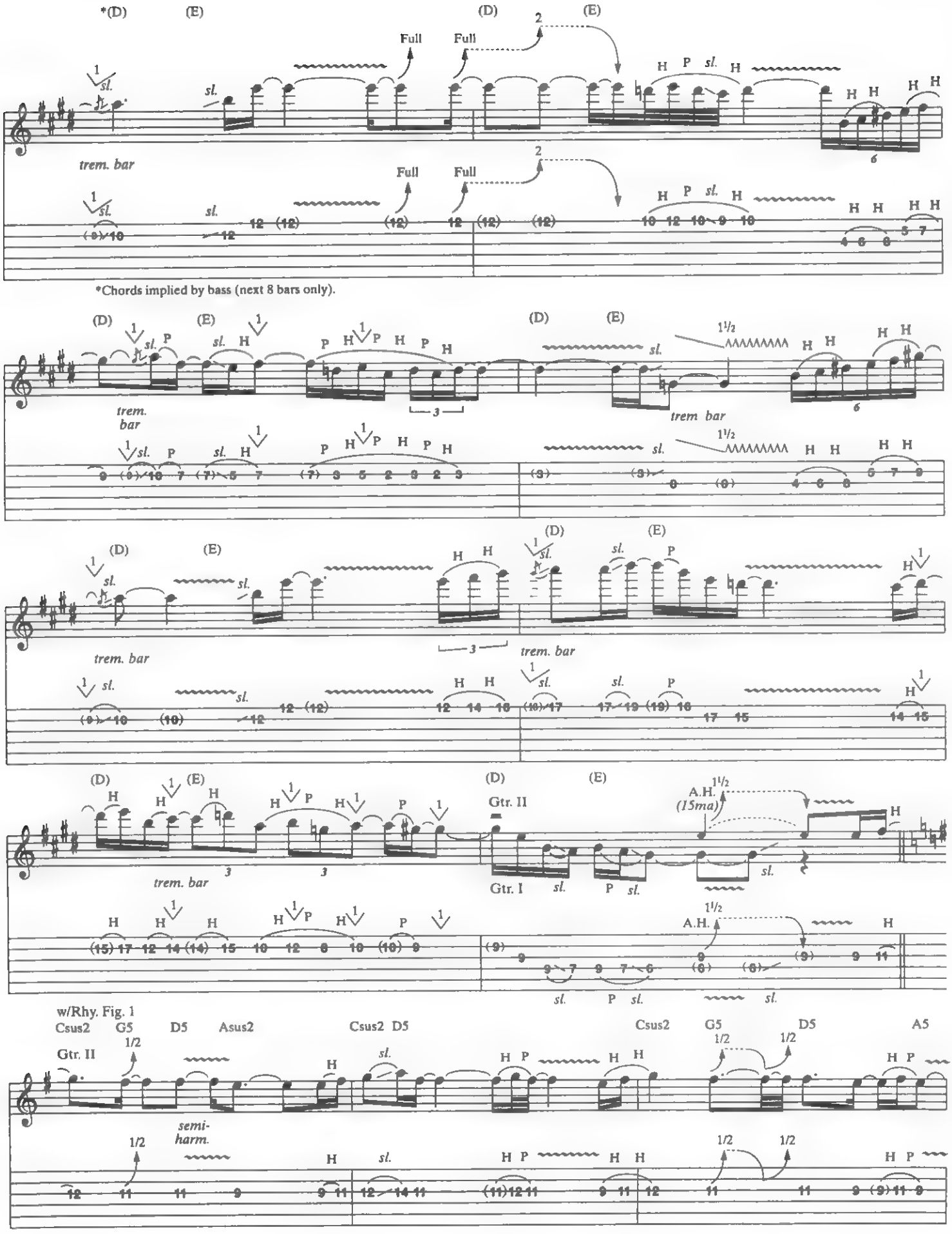

*N.C.(D)
(E)
(D)
(E)
Harm.
Full
P.M.
Harm.
sl.
H
P
P.M.
semi-harm.
*Chords implied by gtr.
*For next 5 bars only, all vib.'s are slight.
(D)
(E)
(D)
(E)
semi-harm.
(D)
(E)
(D)
(E)
(D)
(E)
(D)
(A/C♯)
B5
*Gtr. II
f
*Standard tuning
(Gtr. I)

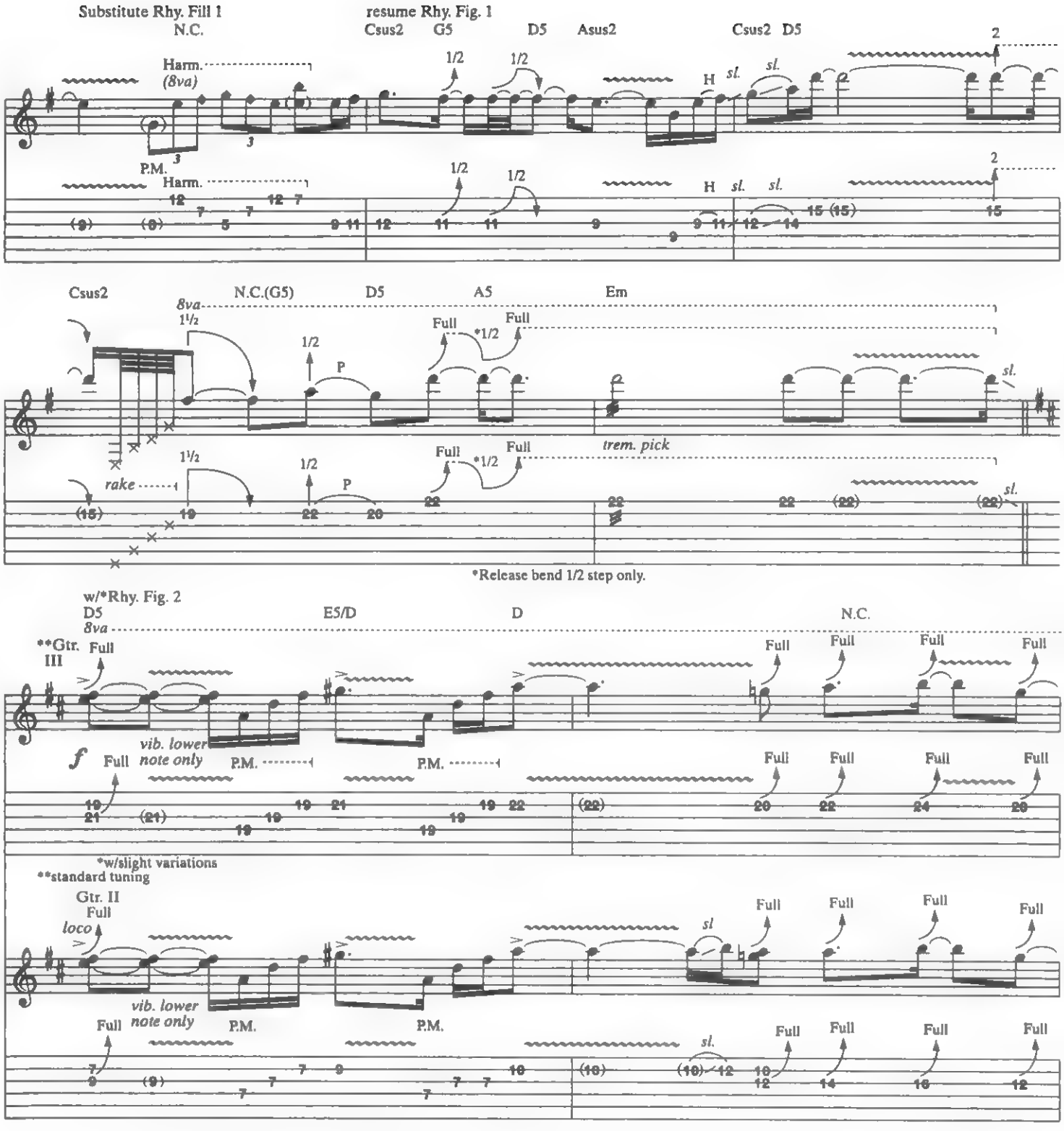

Csus2
G5
D5
Asus2
Csus2
D5
1½
trem. bar
1½
sl.
slight vib.
Rhy. Fig. 1
H
Csus2
G5
D5
A5
N.C.
Full
Harm.
(8va)
semi-harm.
Harm.
Csus2
G5
D5
Asus2
Csus2
D5
1/2
P H P
P.M.
Full
*For next 2 bars only, all vib.'s are slight.
P.M.
let ring

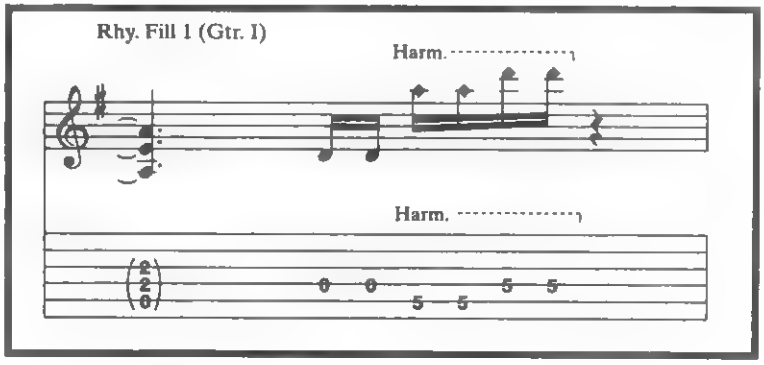

Csus2
N C.(G5)
D5
A5
Em
D5
E5/D
D
8va
Full
P
sl.
loco
vib. lower note only
P.M.
(end Rhy. Fig. 1)
Rhy. Fig. 2
pick slide
H
N.C
A5
H P
P H
N.C.
A.H
(8va)

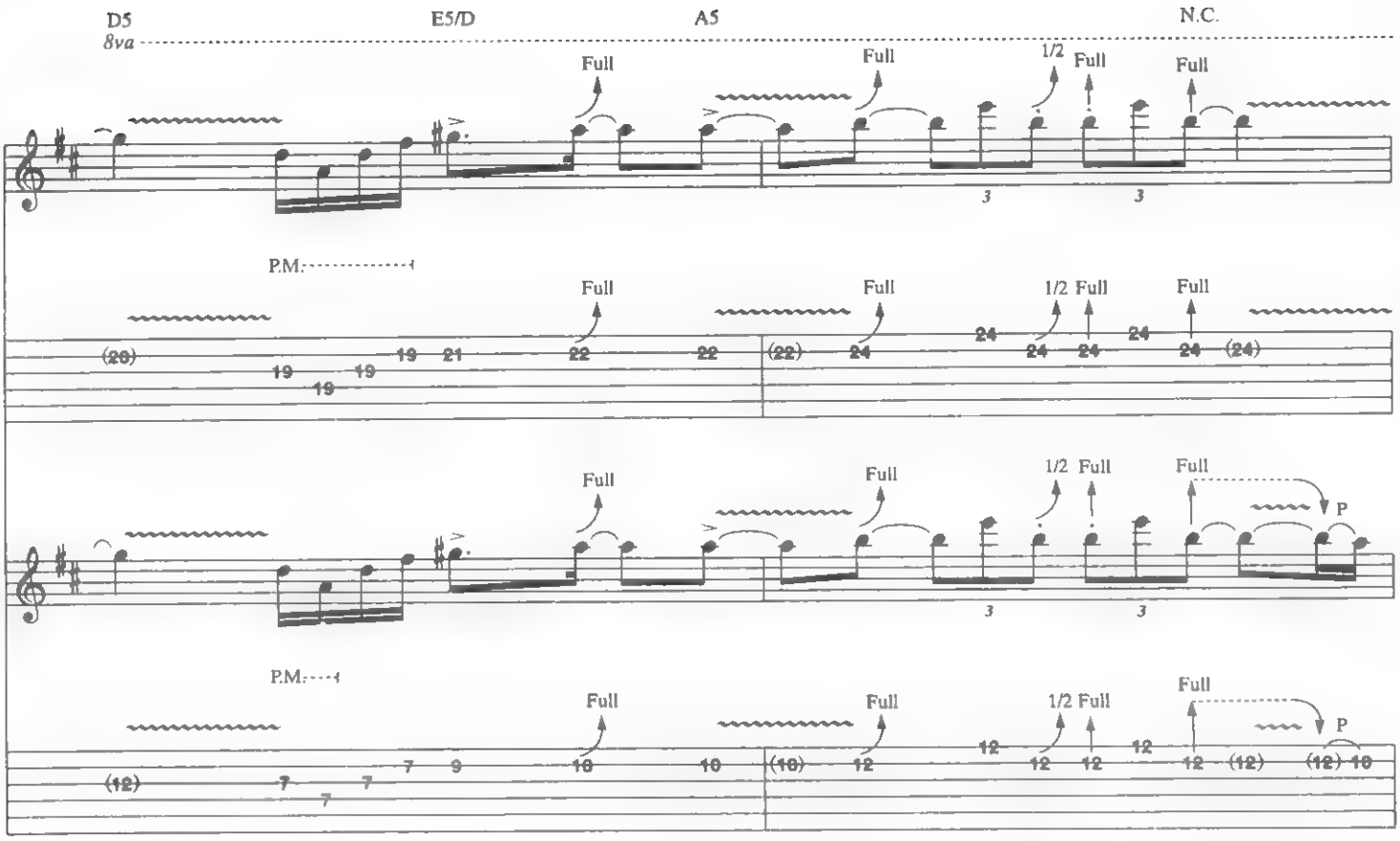

N.C.
D5
E5
F5
1/2
Full
P
sl.
vib. lower note only
P.M.
(end Rhy. Fig. 2)

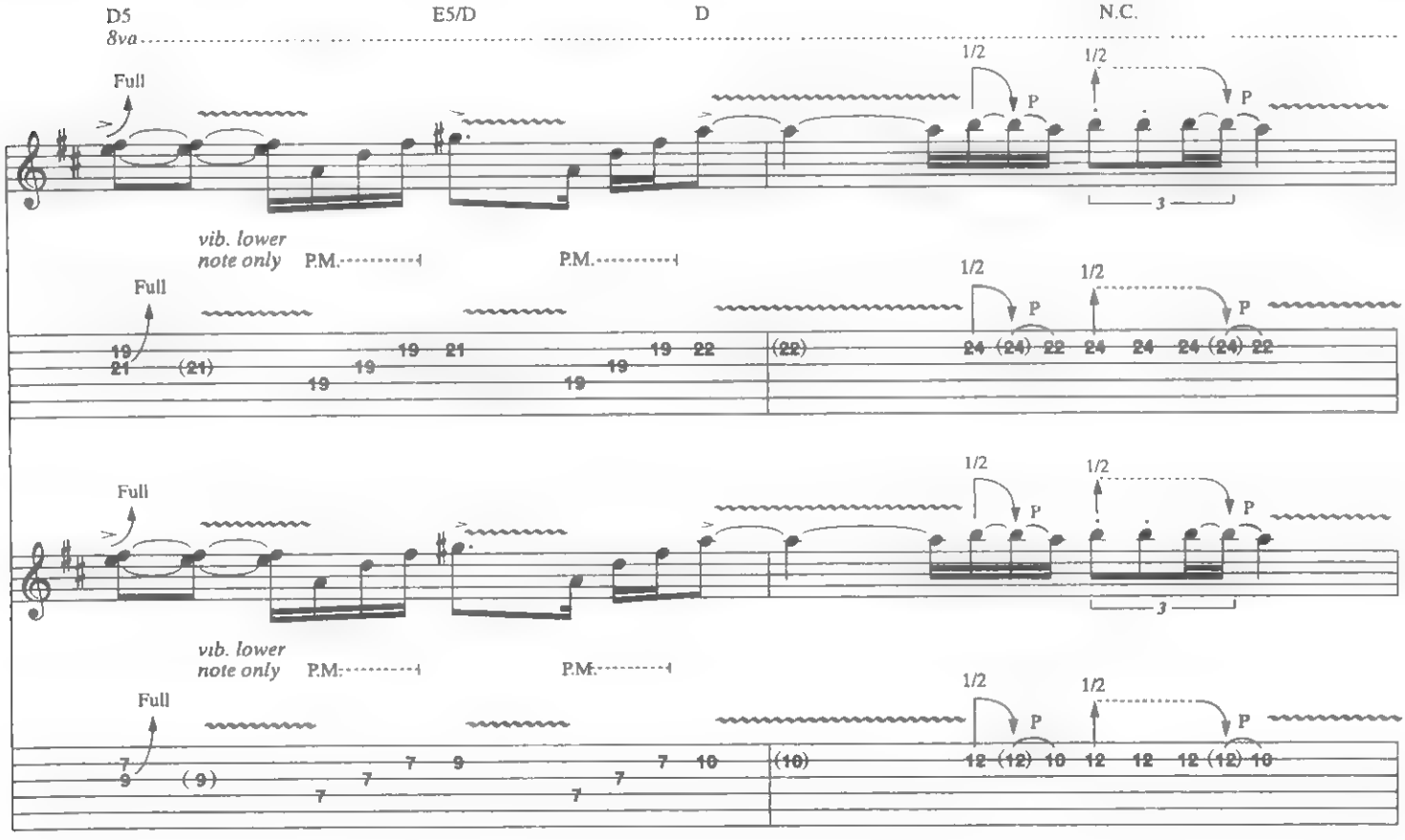

G5
N.C.
A5
N.C
*A.H.
(8va)
Full
T
(Gtr. II out)
semi-harm.
A.H. pitches: E
C♯
*Artificial harmonics achieved by lightly tapping stg. w/R.H. finger at fret indicated in parentheses
H

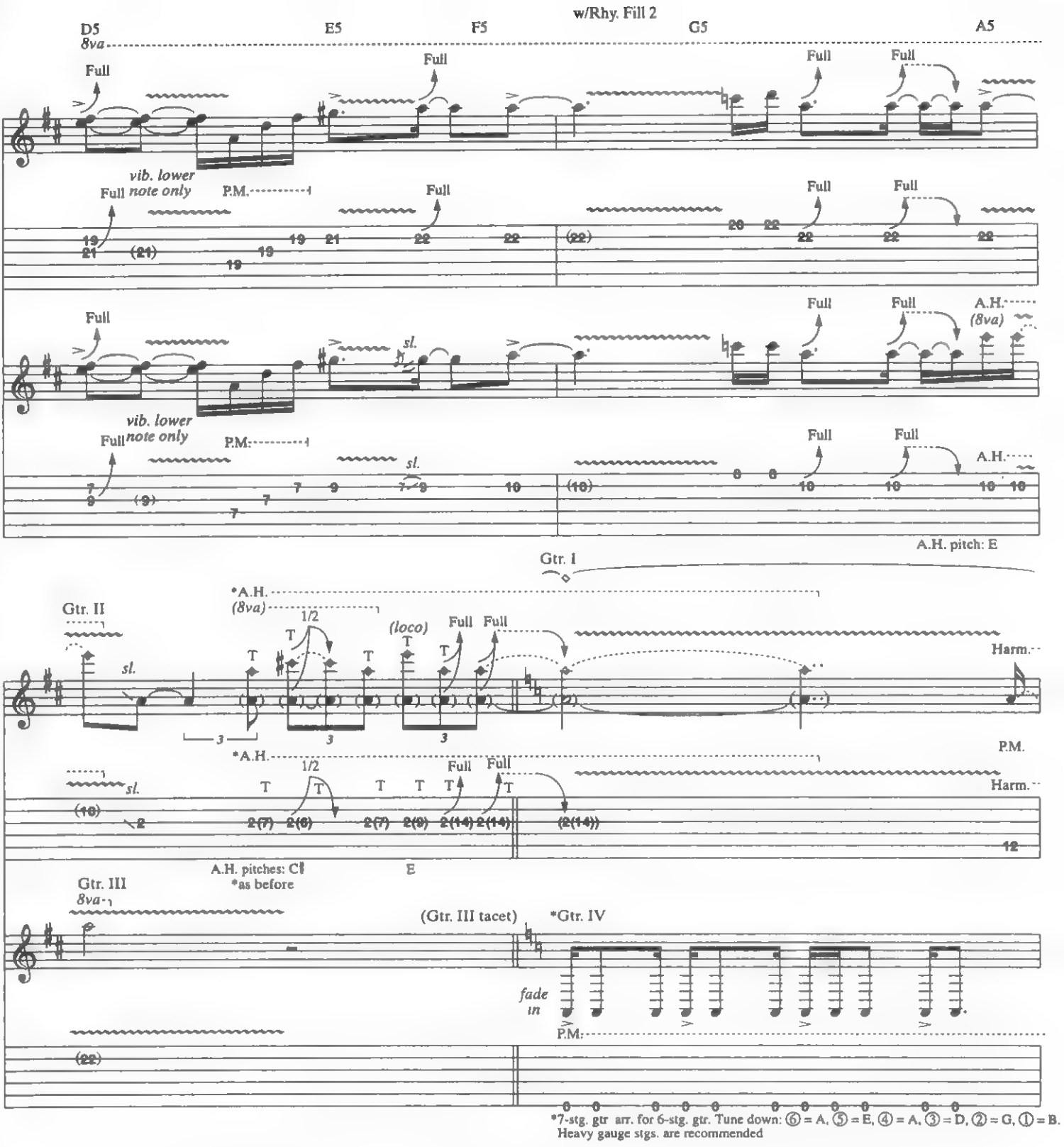

*(D)
(E)
(D)
(E)
Full
Full
trem. bar
*Chords implied by bass (next 8 bars only).
trem. bar
trem bar
Gtr. II
Gtr. I
A.H.
(15ma)
w/Rhy. Fig. 1
Csus2
G5
D5
Asus2
Csus2 D5
Csus2
G5
D5
A5
semi-
harm.

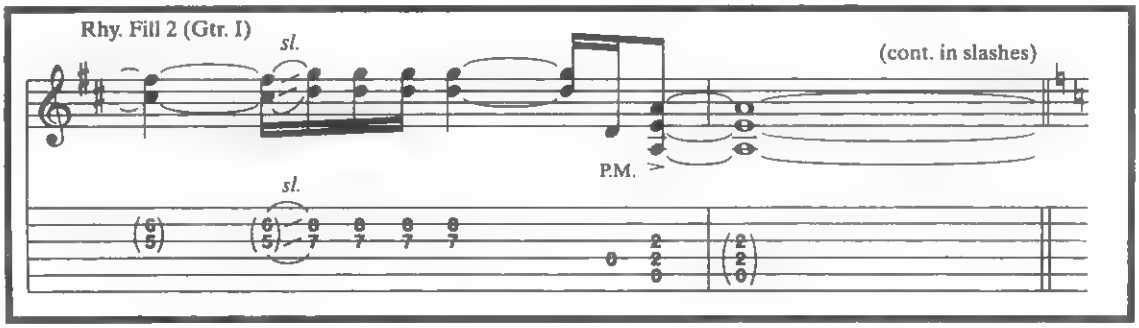

Substitute Rhy. Fill 1
N.C.
resume Rhy. Fig. 1
Csus2 G5 D5 Asus2 Csus2 D5
Harm.
(8va)
P.M.
1/2
H
sl.
Csus2 N.C.(G5) D5 A5 Em
8va
1½
rake
P
Full
*1/2
trem. pick
*Release bend 1/2 step only.
w/*Rhy. Fig. 2
D5 E5/D D N.C.
8va
**Gtr. III
f
vib. lower note only
*w/slight variations
**standard tuning
Gtr. II
loco

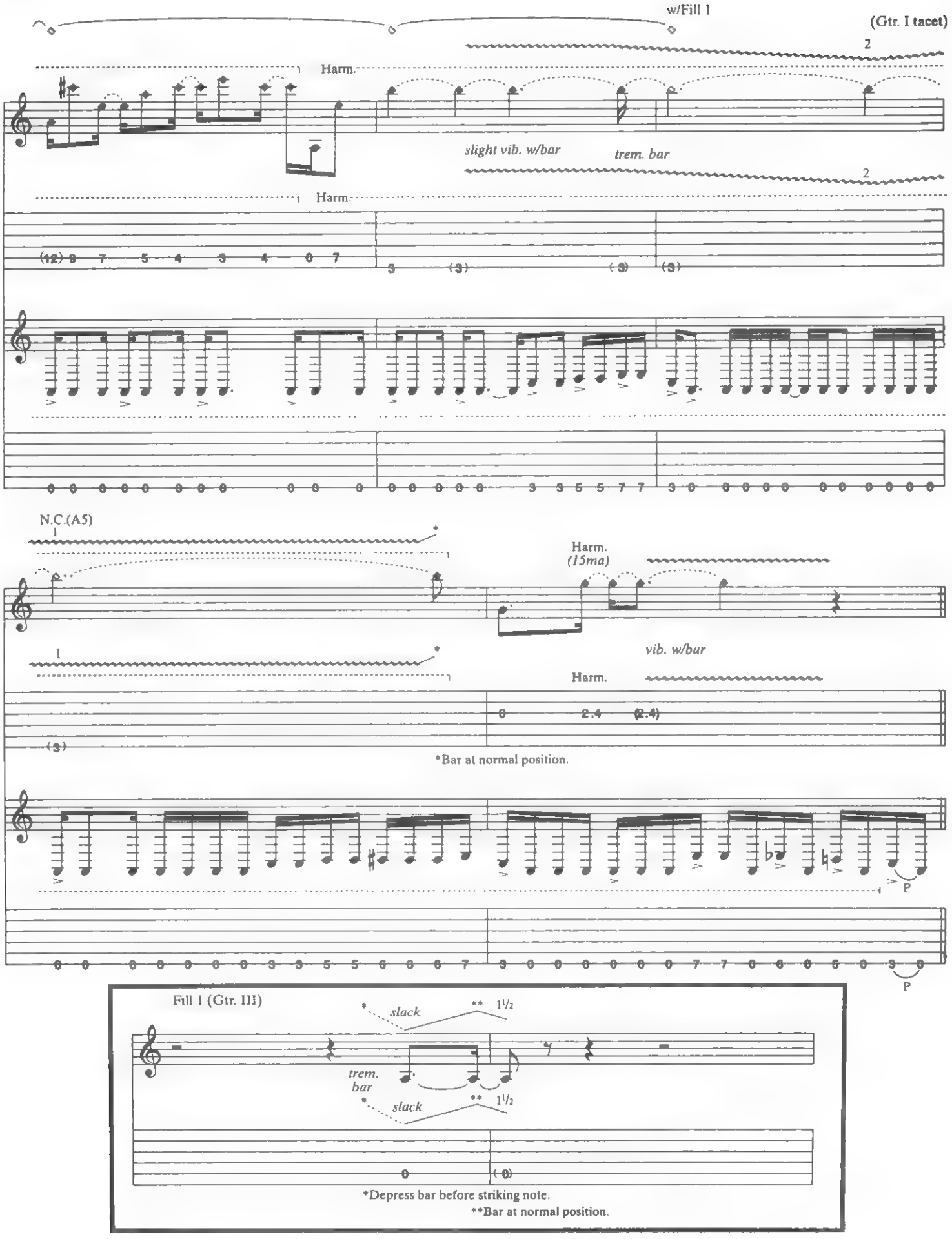

Rhy. Fill 1 (Gtr. I)
Harm.


D5
E5/D
A5
N.C.
8va
Full
1/2
P.M.
P

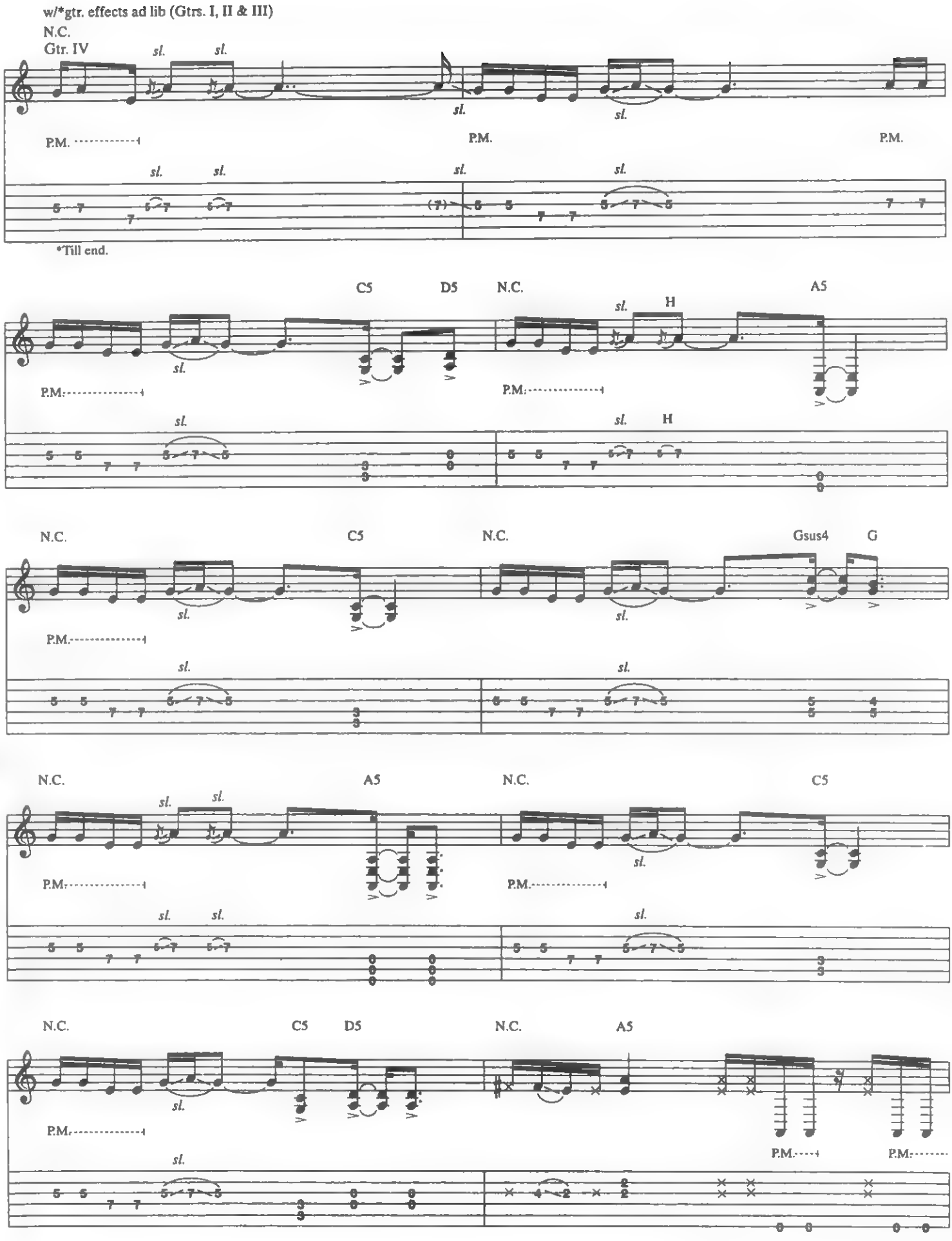

D5
E5/D
D
N.C.
8va
Full
1/2
P
vib. lower note only
P.M.

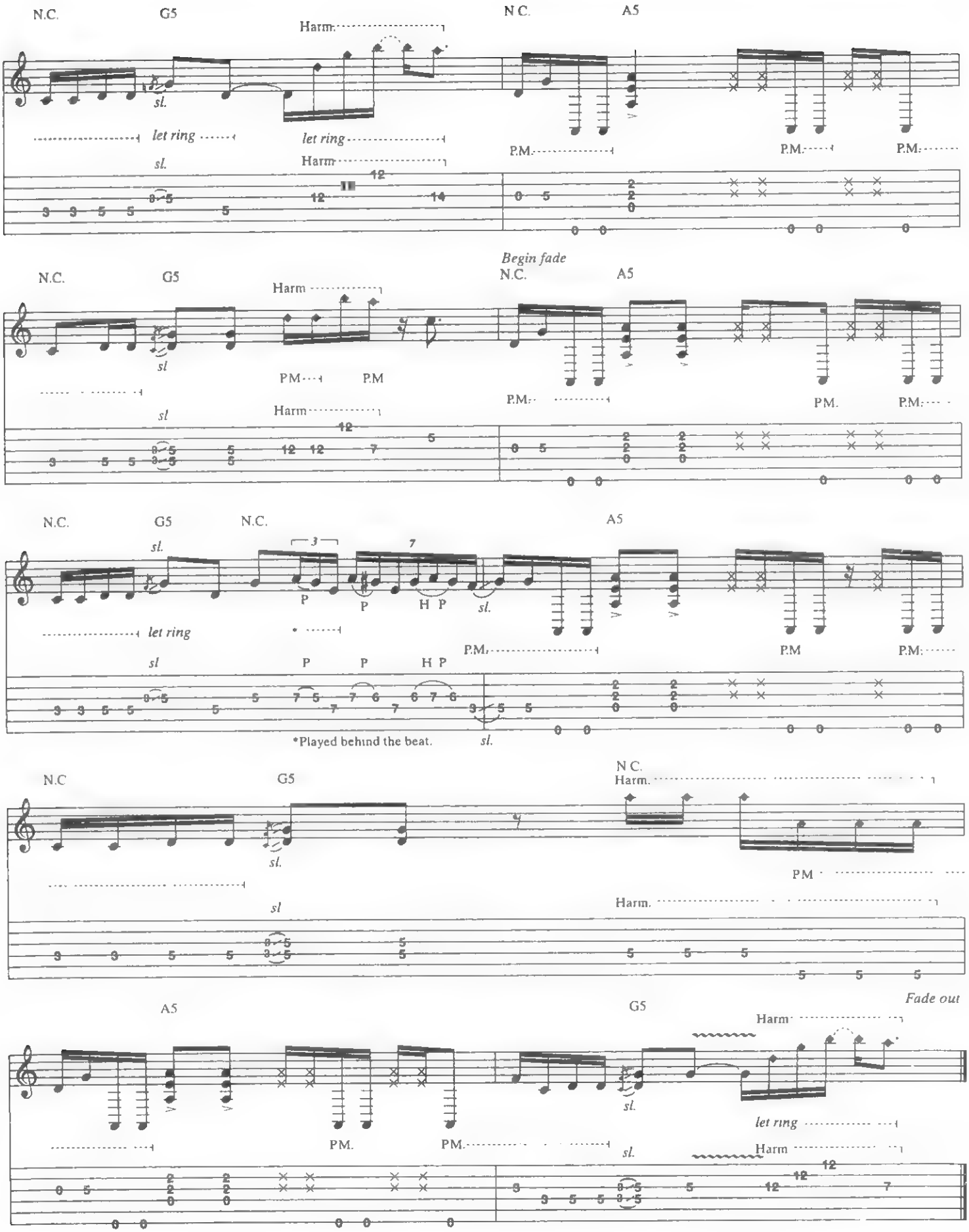

w/Rhy. Fill 2
D5
E5
F5
G5
A5
8va
Full
vib. lower note only
P.M.
sl.
A.H.
(8va)
A.H. pitch: E
Gtr. I
Gtr. II
*A.H.
1/2
(loco)
Harm.
A.H. pitches: C♯ E
*as before
Gtr. III
(Gtr. III tacet)
*Gtr. IV
fade in
*7-stg. gtr arr. for 6-stg. gtr. Tune down: ⑥ = A, ⑤ = E, ④ = A, ③ = D, ② = G, ① = B.
Heavy gauge stgs. are recommended


Rhy. Fill 2 (Gtr. I)
sl.
P.M.
(cont. in slashes)


w/Fill 1
(Gtr. I tacet)
Harm.
slight vib. w/bar
trem. bar
Harm.
N.C.(A5)
Harm.
(15ma)
vib. w/bar
Harm.
*Bar at normal position.
P
P

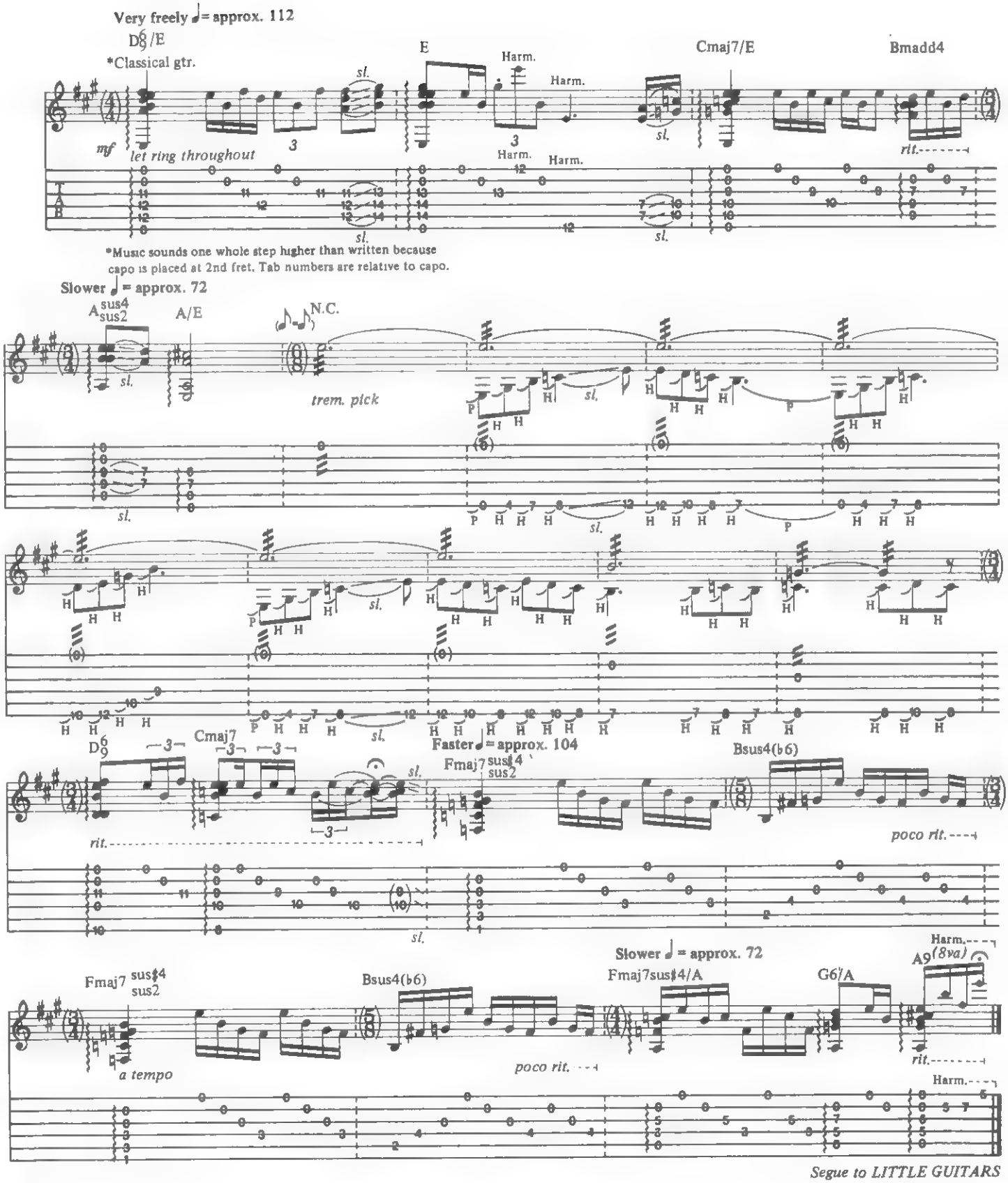
Fill 1 (Gtr. III)
slack
1½
trem. bar
slack
1½
*Depress bar before striking note.
**Bar at normal position.


w/*gtr. effects ad lib (Gtrs. I, II & III)
N.C.
Gtr. IV
sl.
P.M.
*Till end.
C5
D5
N.C.
A5
H
Gsus4
G


N.C.
G5
Harm.
sl.
let ring
N.C.
A5
P.M.
Begin fade
Harm
PM
*Played behind the beat.
Fade out

LITTLE GUITARS (INTRO)

Music by
EDWARD VAN HALEN, ALEX VAN HALEN,
MICHAEL ANTHONY and DAVID LEE ROTH



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CATHEDRAL

Music by
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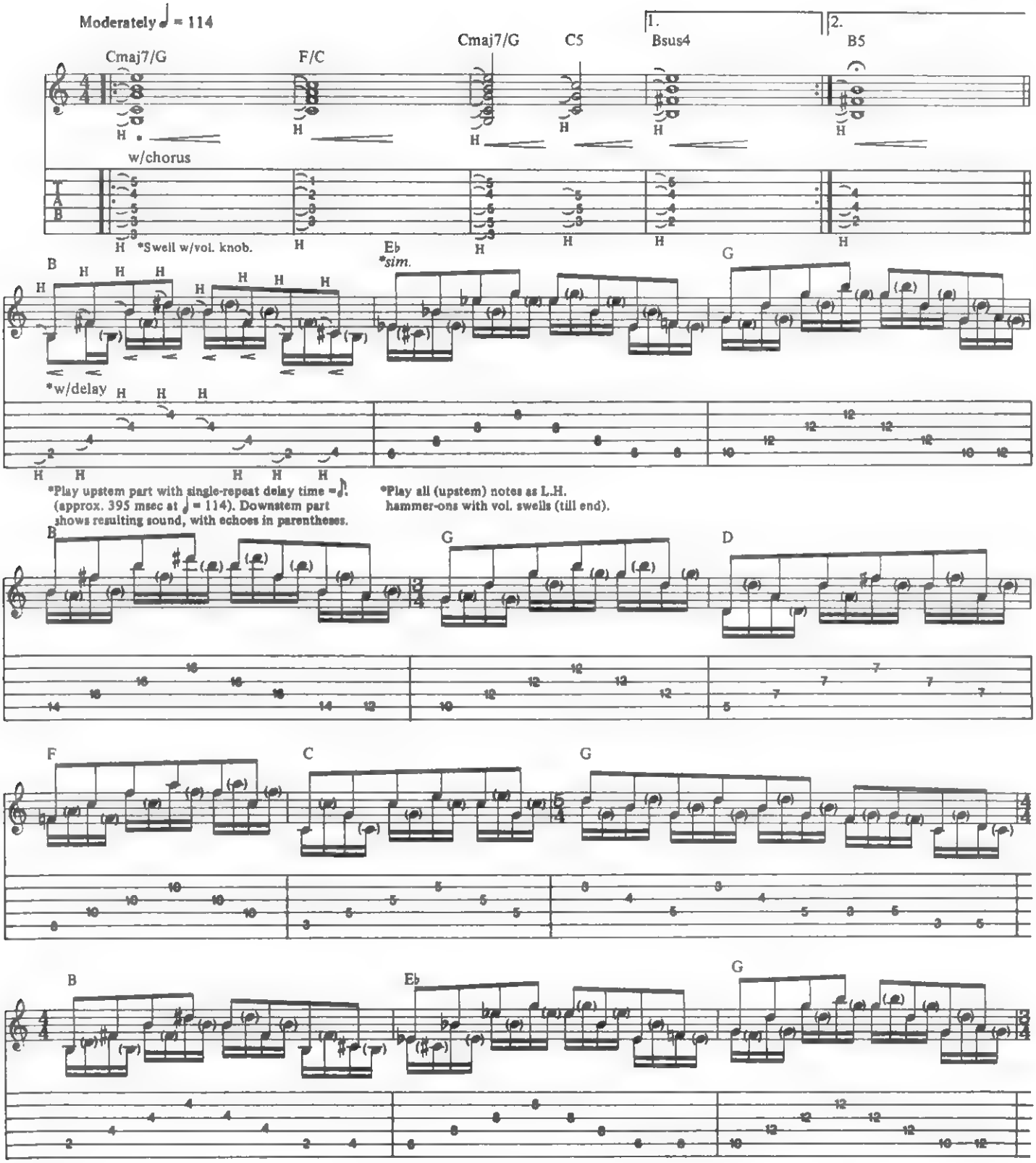

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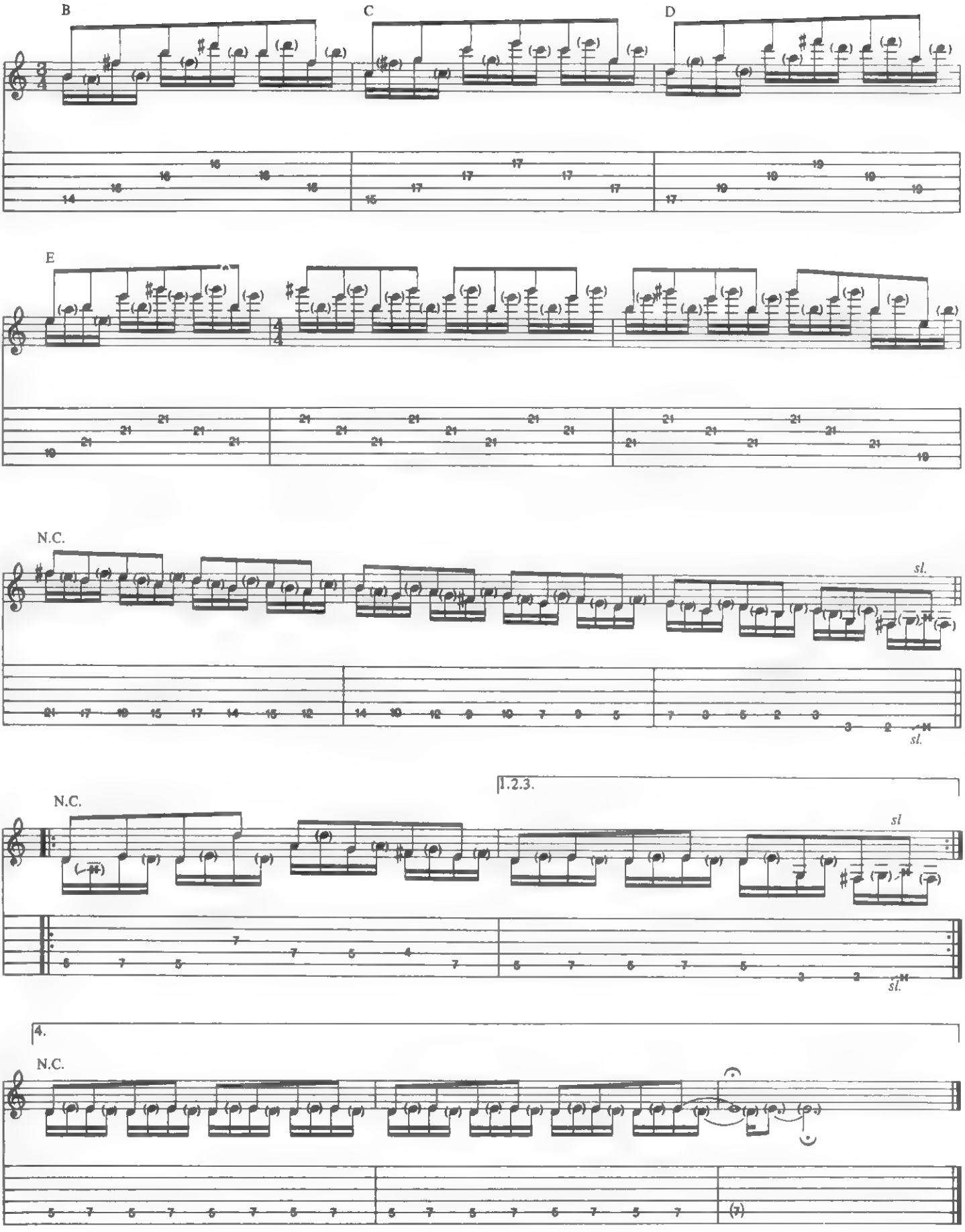
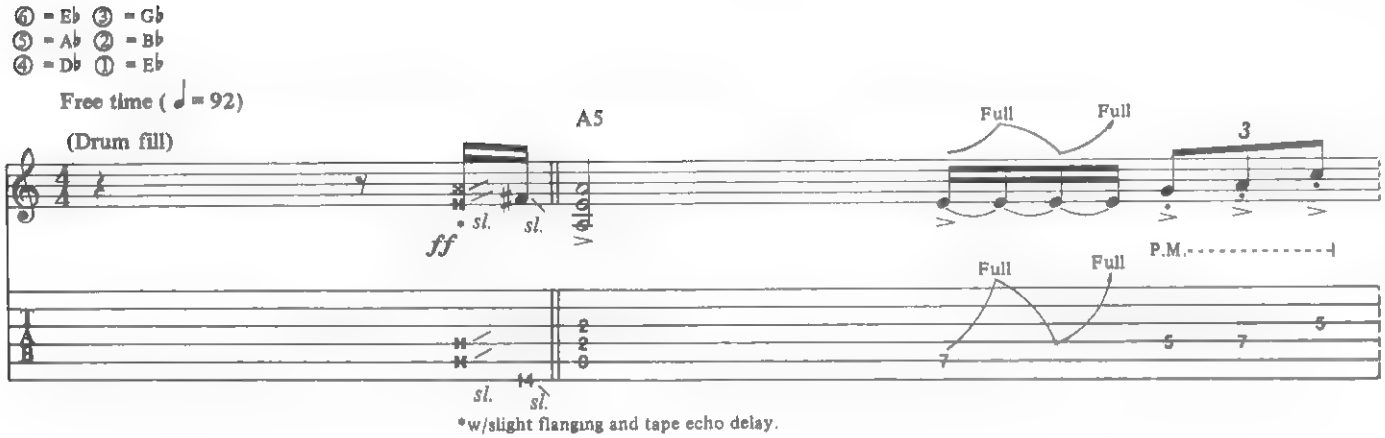
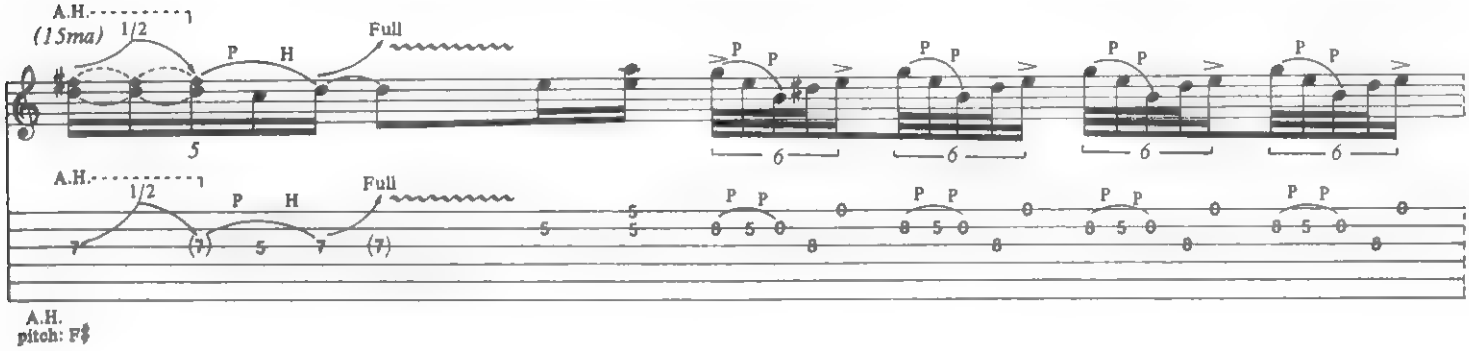
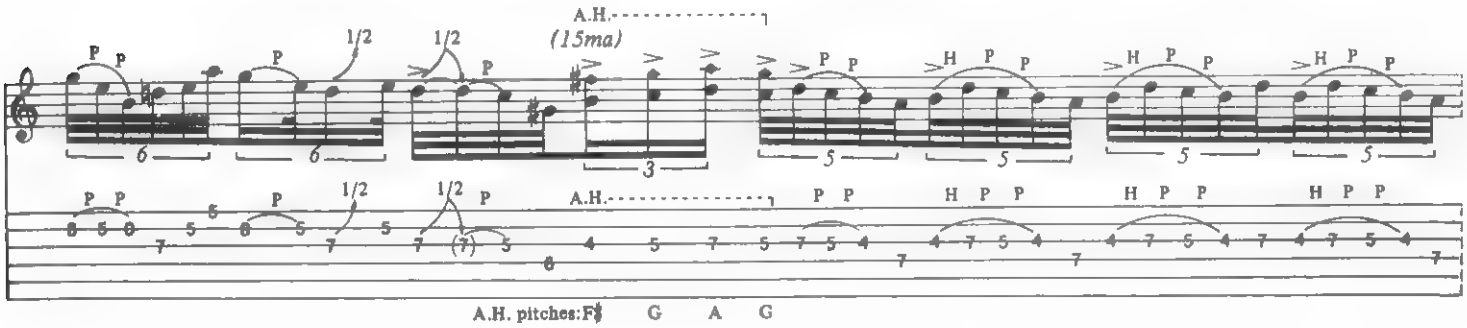

B
C
D
E
N.C.
sl.
sl.
N.C.
1.2.3.
sl
sl.
4.
N.C.

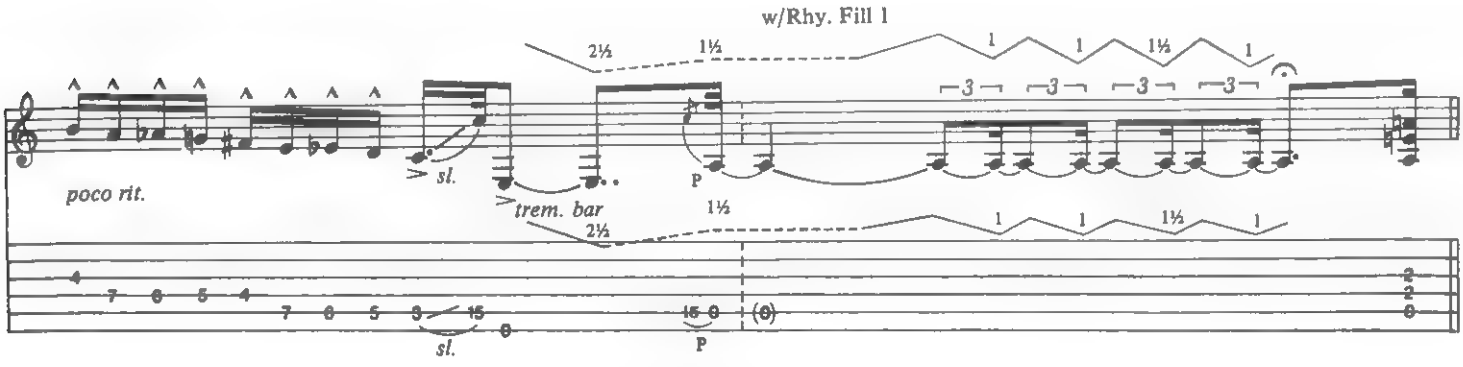
ERUPTION

Music by
EDWARD VAN HALEN, ALEX VAN HALEN,
MICHAEL ANTHONY and DAVID LEE ROTH









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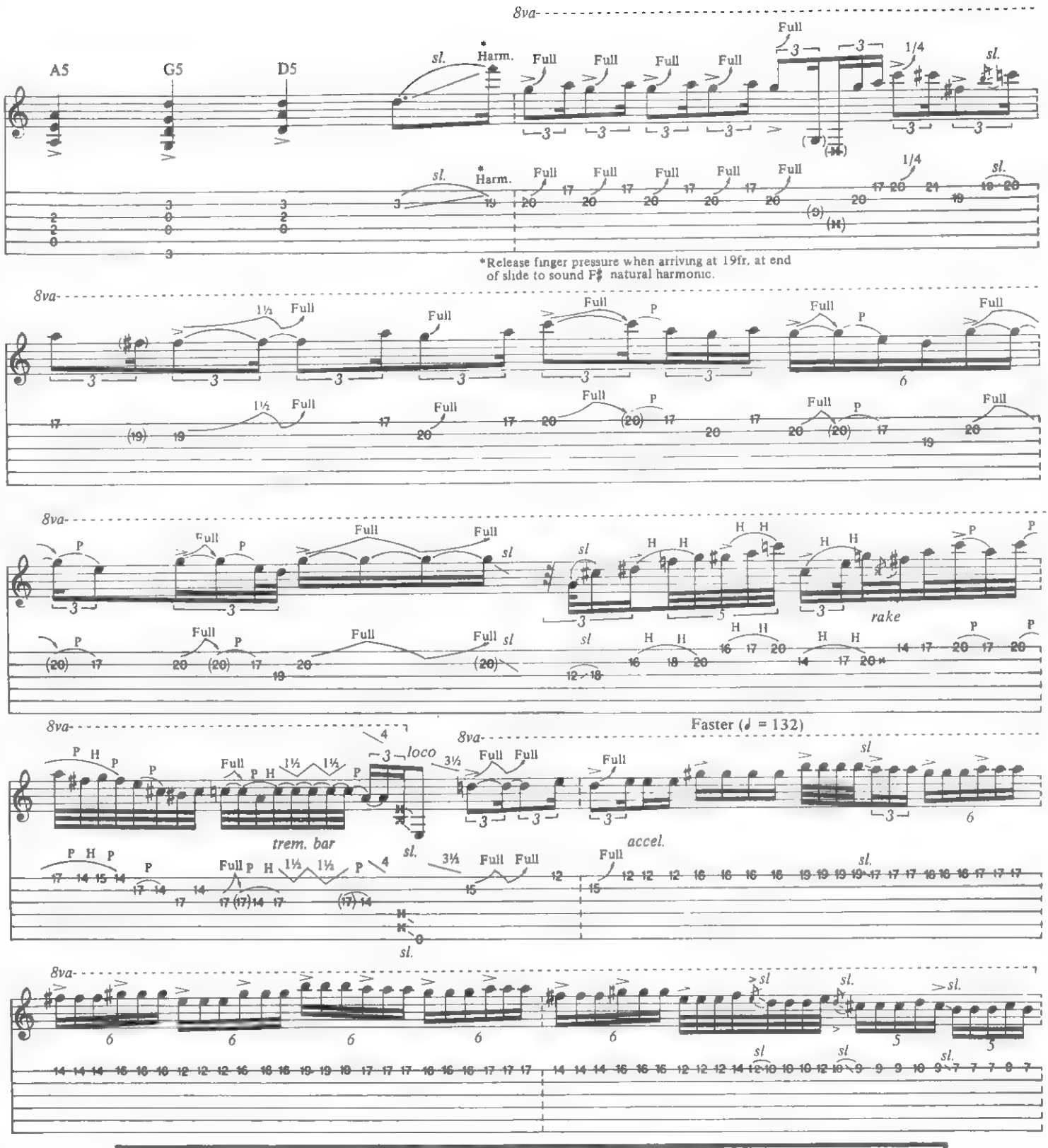
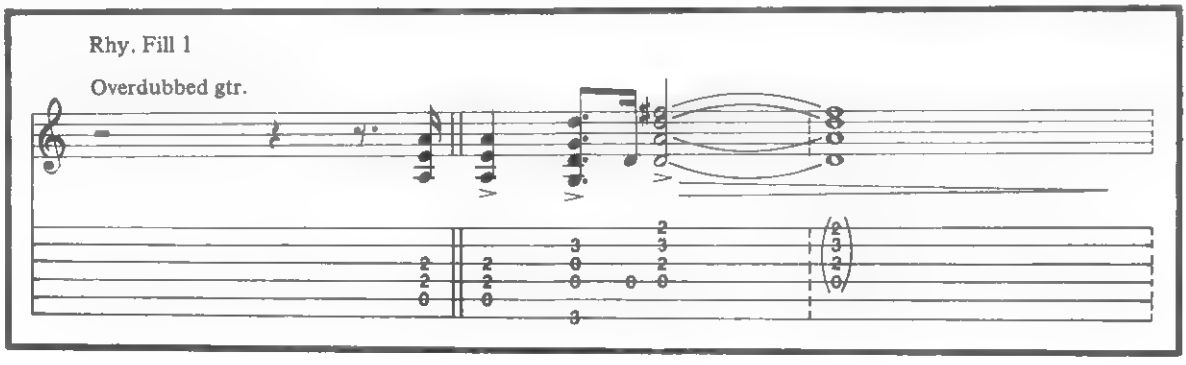
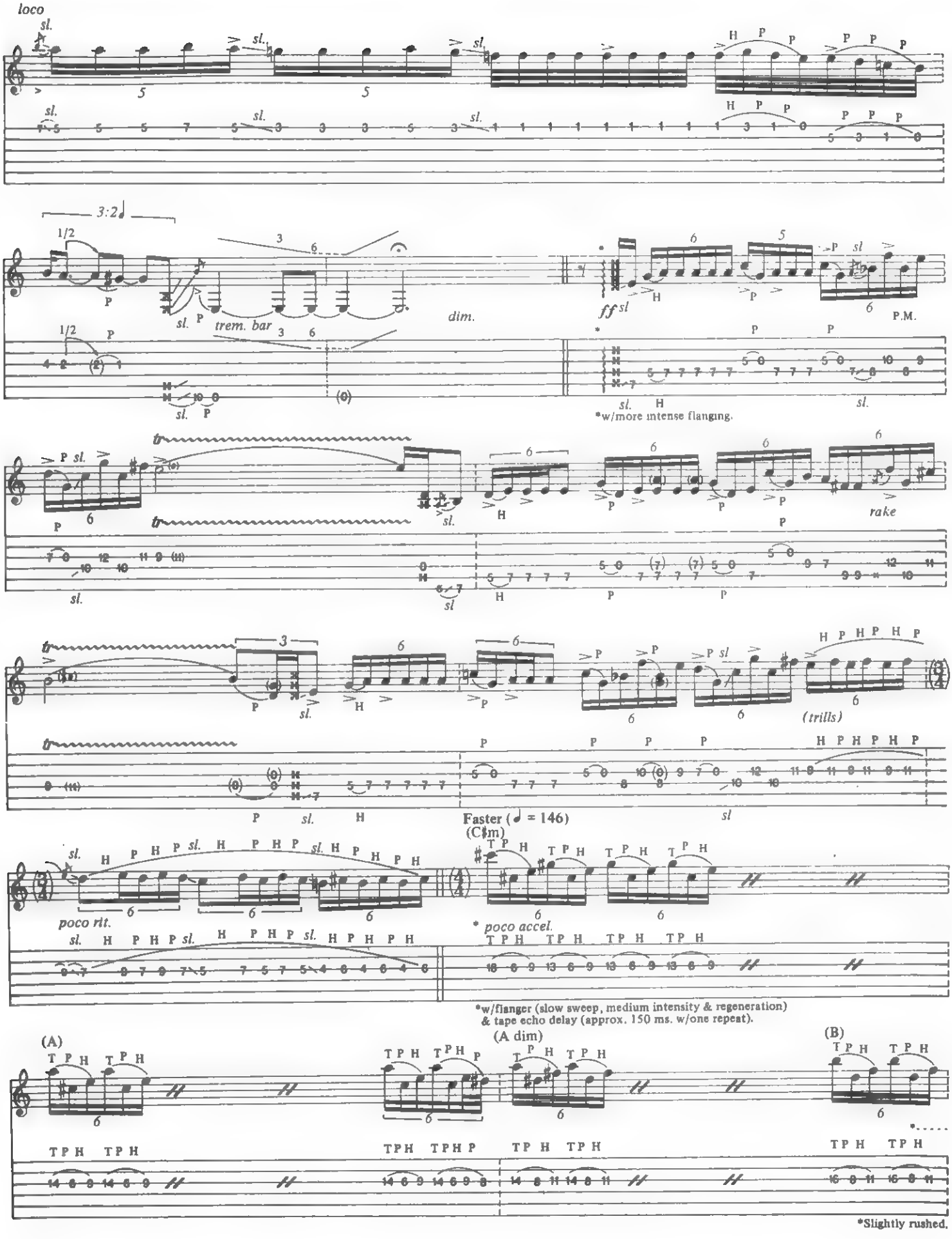
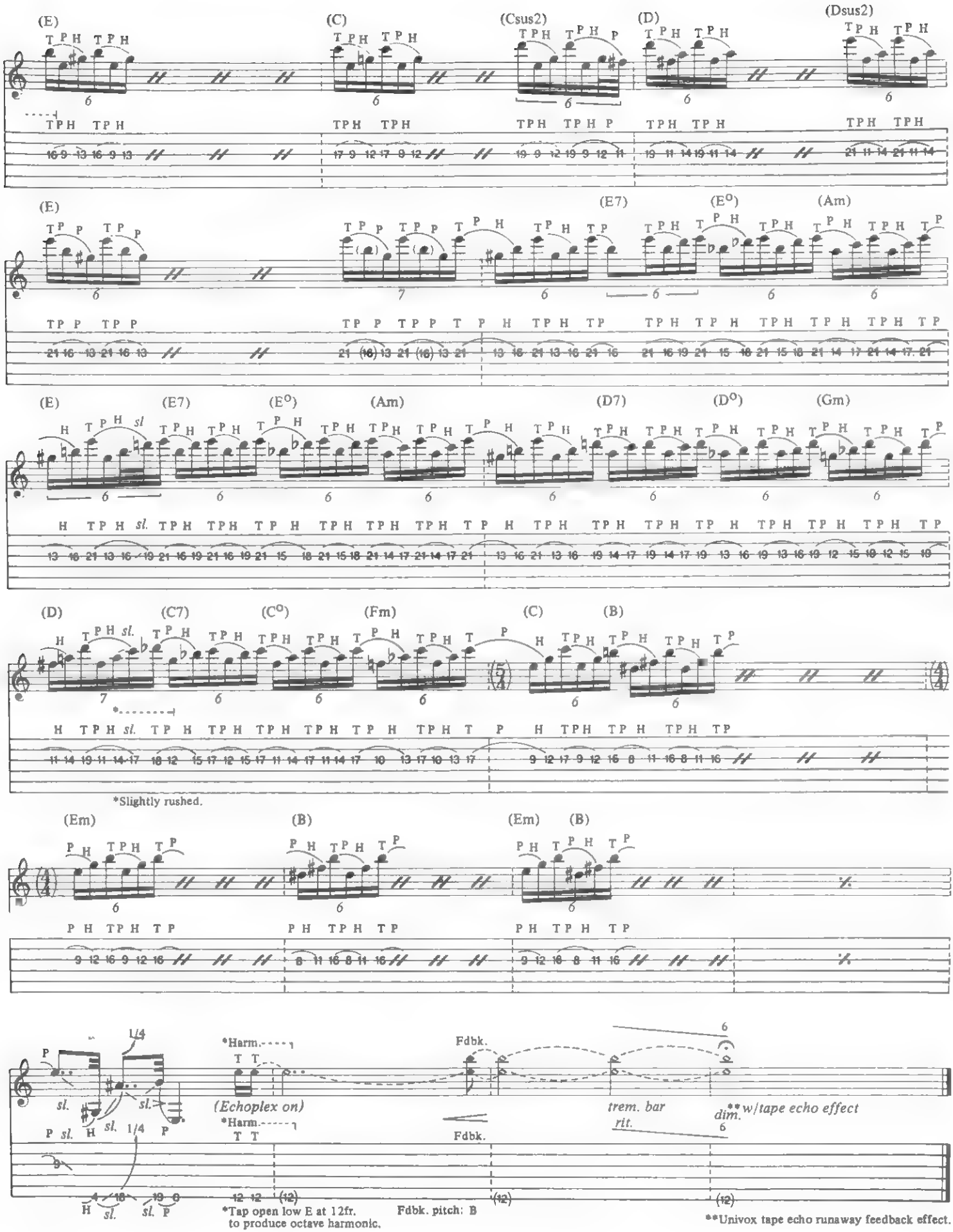

8va
A5
G5
D5
sl.
Harm.
Full
1/4
*Release finger pressure when arriving at 19fr. at end of slide to sound F♯ natural harmonic.
1½
P
rake
H
trem. bar
loco
accel.
Faster (♩ = 132)


Rhy. Fill 1
Overdubbed gtr.


loco
sl.
3:2
1/2
trem. bar
dim.
ff sl
P.M.
*w/more intense flanging.
rake
(trills)
Faster (♩ = 146)
(C♯m)
poco rit.
* poco accel.
*w/flanger (slow sweep, medium intensity & regeneration)
& tape echo delay (approx. 150 ms. w/one repeat).
(A)
(A dim)
(B)
*Slightly rushed.


(E)
(C)
(Csus2)
(D)
(Dsus2)
(E)
(E7)
(E°)
(Am)
(E)
(E7)
(E°)
(Am)
(D7)
(D°)
(Gm)
(D)
(C7)
(C°)
(Fm)
(C)
(B)
*Slightly rushed.
(Em)
(B)
(Em)
(B)
1/4
*Harm.
(Echoplex on)
*Harm.
Fdbk.
Fdbk.
trem. bar
rit.
dim.
**w/tape echo effect
*Tap open low E at 12fr.
to produce octave harmonic.
Fdbk. pitch: B
**Univox tape echo runaway feedback effect.

NEWORLD

Tune Down: ⑥ = D.

Music by
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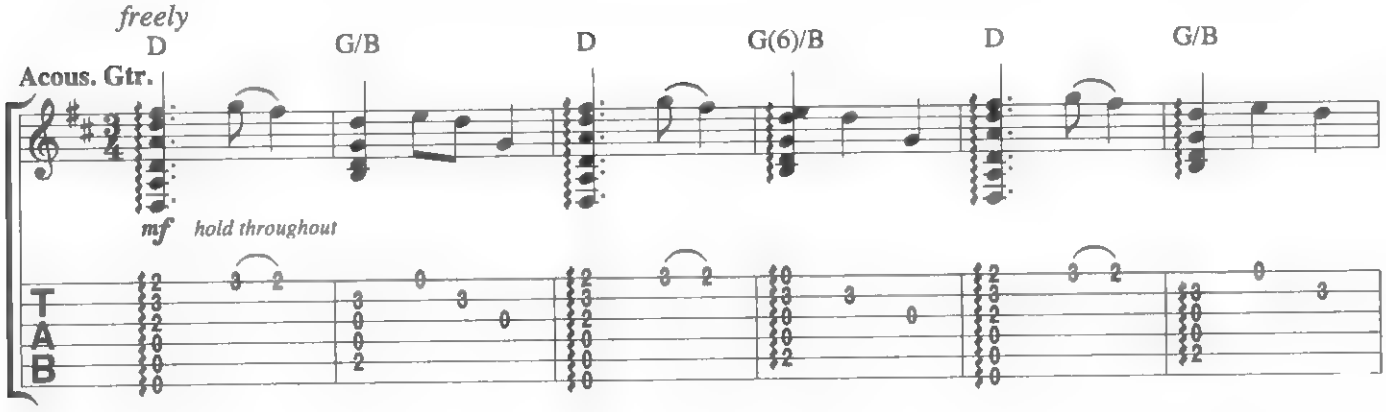
MICHAEL ANTHONY and GARY CHERONE

Moderately slow, in 1 𝅗𝅥. = 46

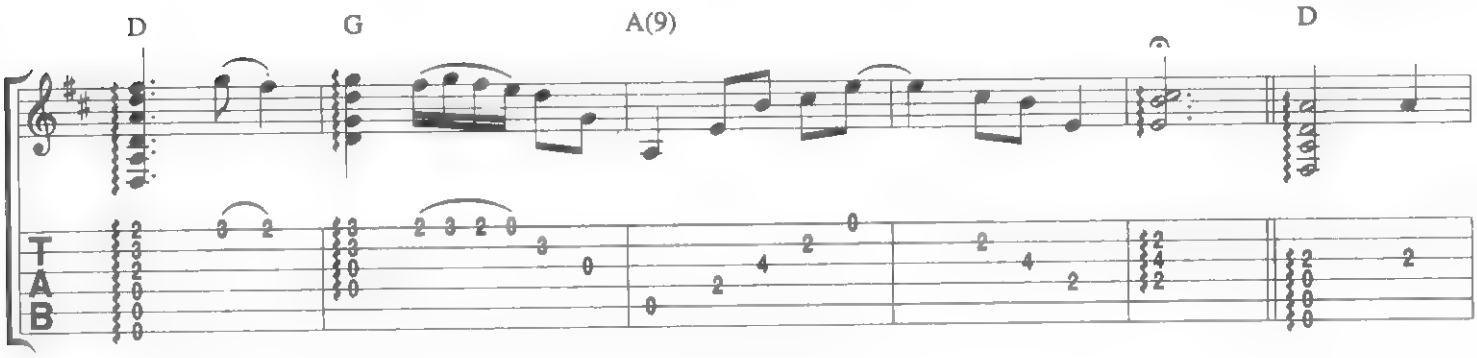
Intro:

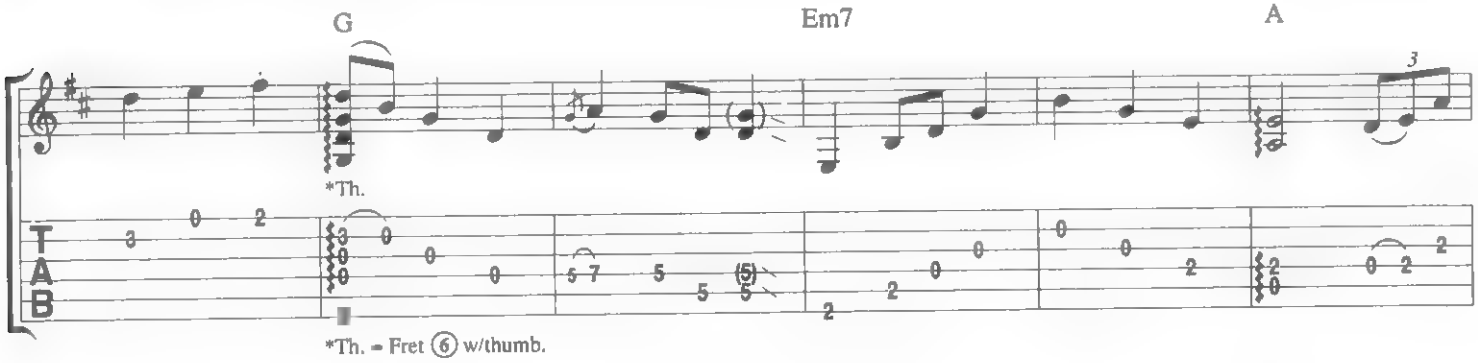
freely



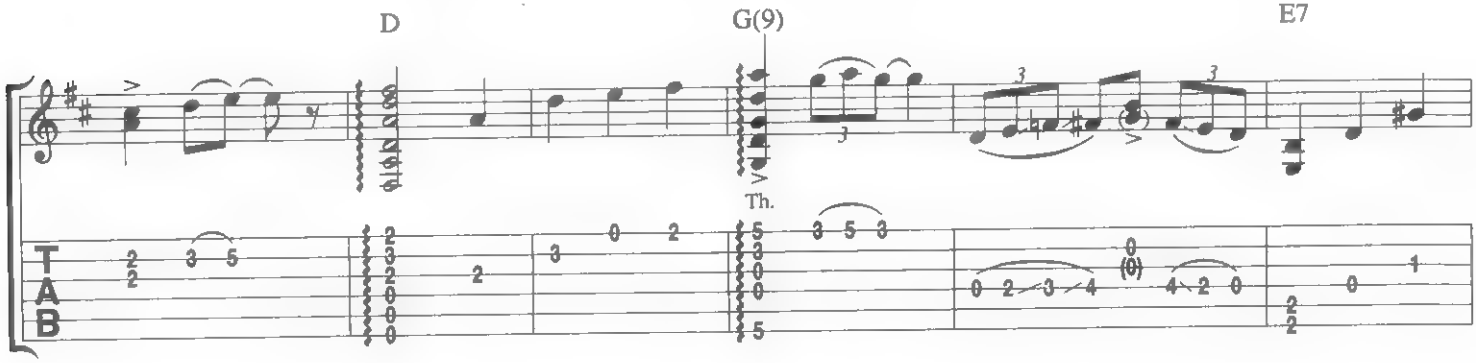
Faster 𝅗𝅥. = 50

Main Theme:





*Th. = Fret ⑥ w/thumb.



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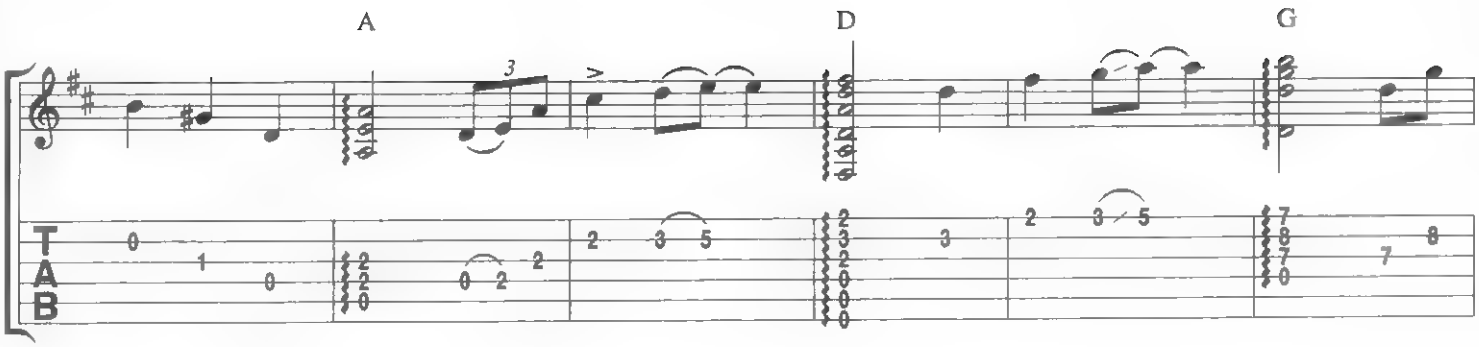
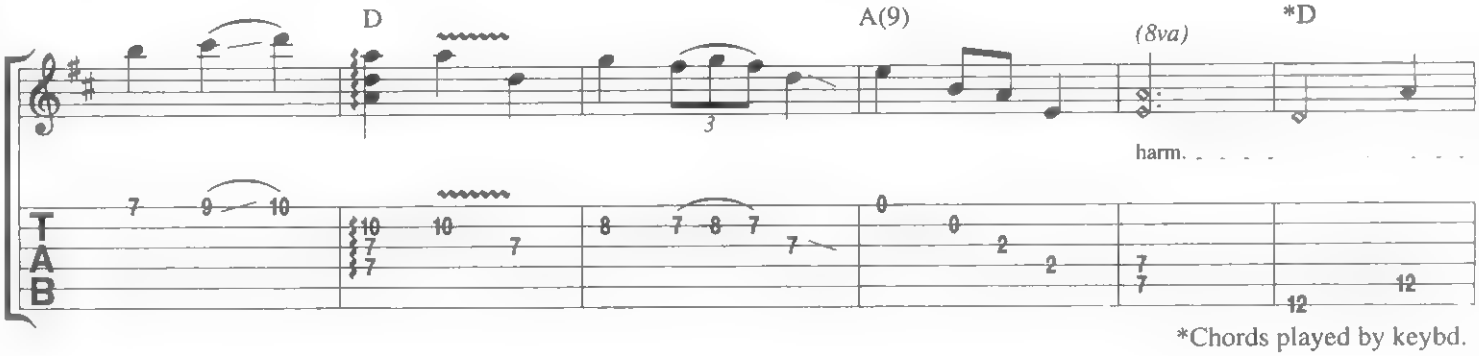
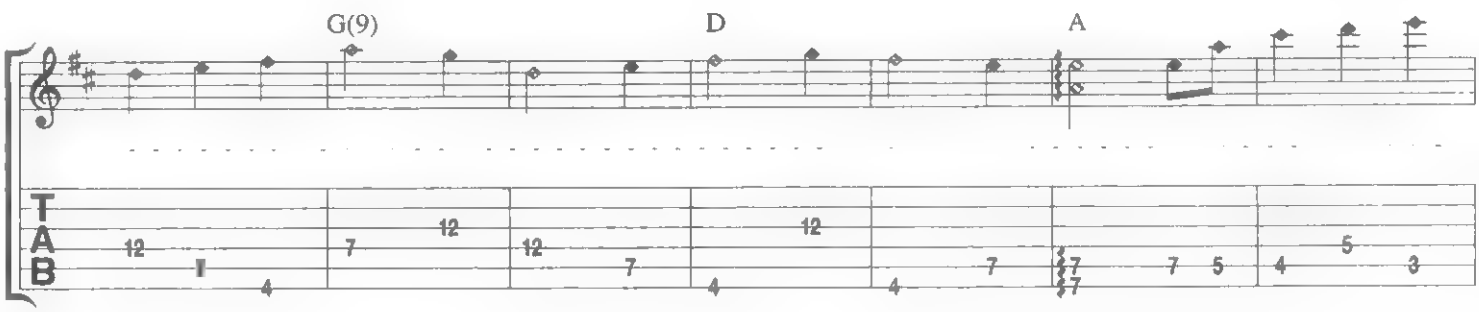
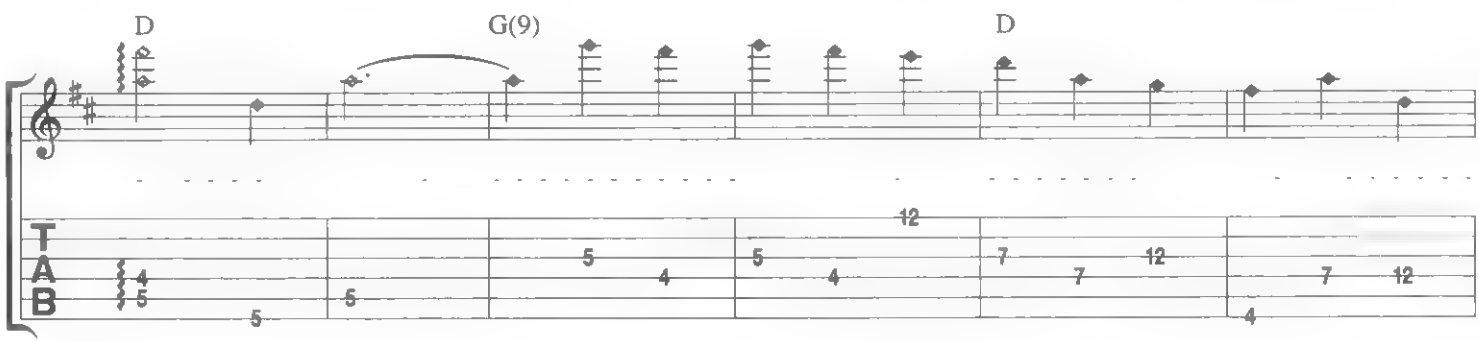
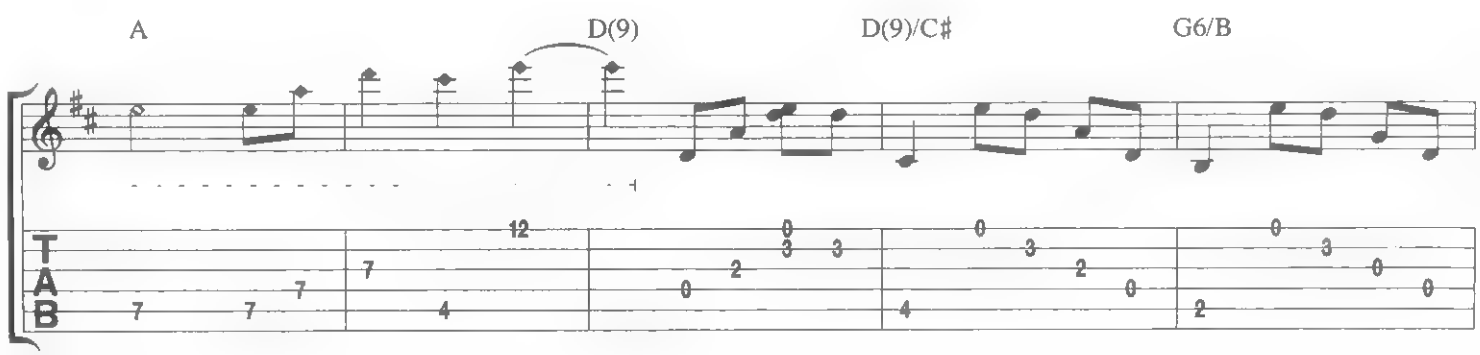


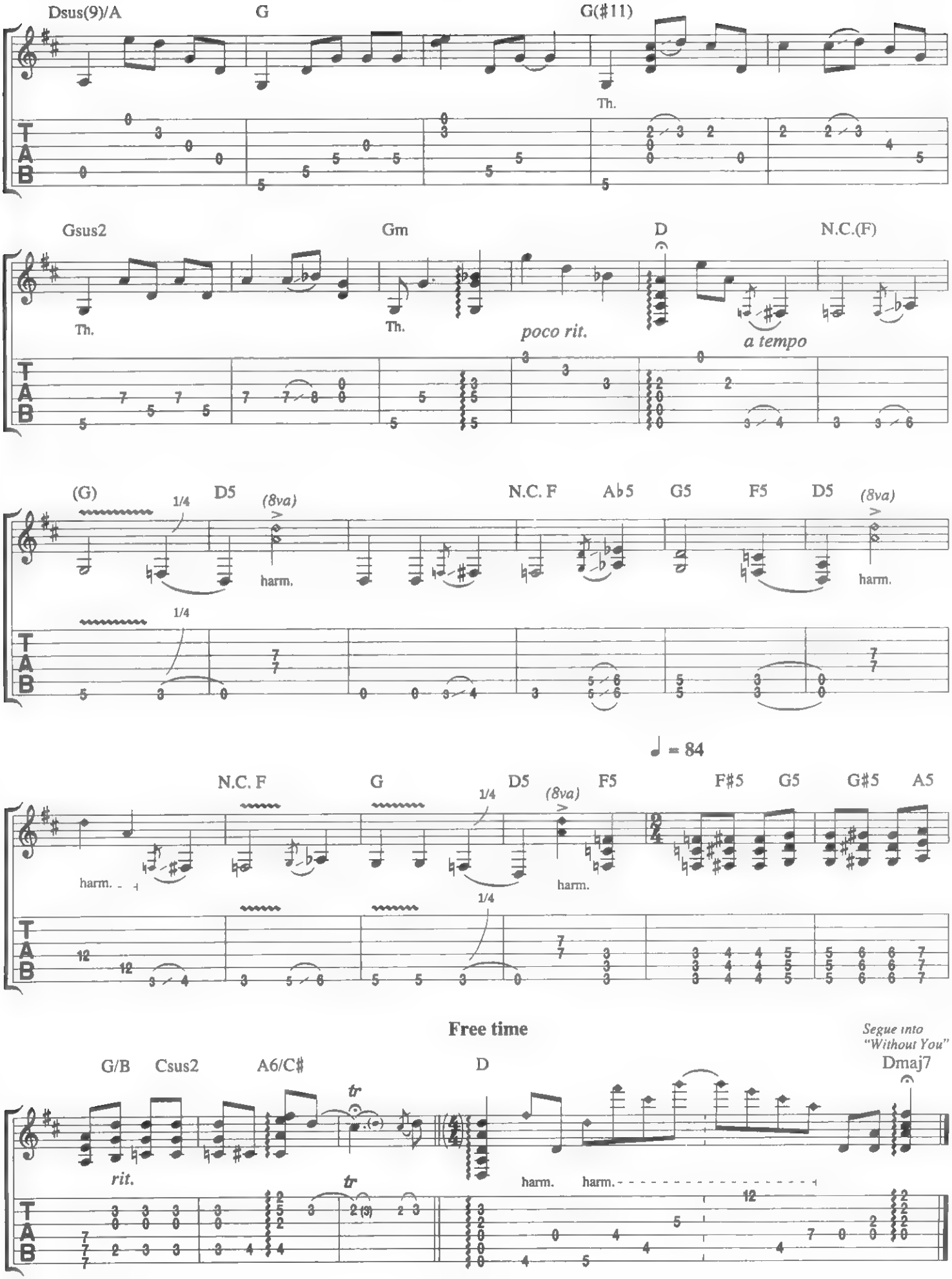


*Chords played by keybd.








Dsus(9)/A
G
G(♯11)
Th.
Gsus2
Gm
D
N.C.(F)
Th.
Th.
poco rit.
a tempo
(G)
D5
(8va)
N.C. F
A♭5
G5
F5
D5
(8va)
harm.
harm.
1/4
♩ = 84
N.C. F
G
D5
F5
F♯5
G5
G♯5
A5
harm.
harm.
1/4
1/4
Free time
Segue into "Without You"
G/B
Csus2
A6/C♯
D
Dmaj7
tr
tr
rit.
harm.
harm.

SPANISH FLY

*Tune down 1 step:
⑥ = D ③ = F
⑤ = G ② = A
④ = C ① = D

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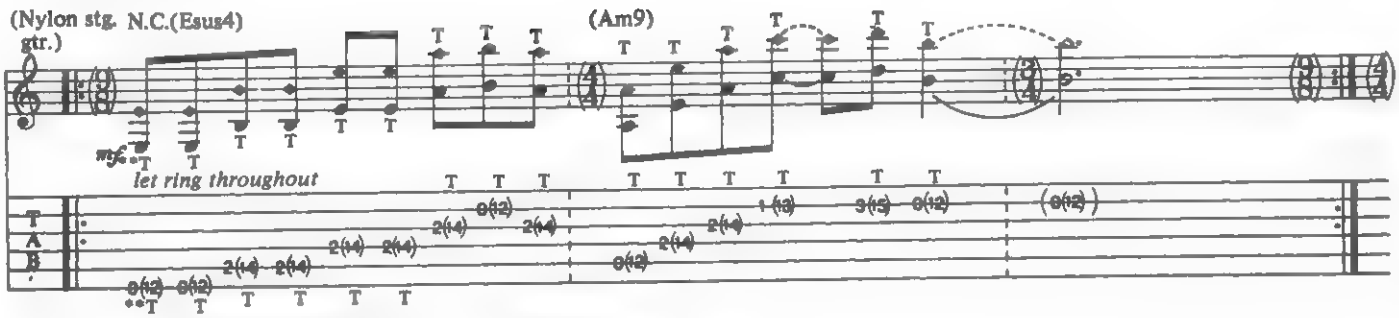
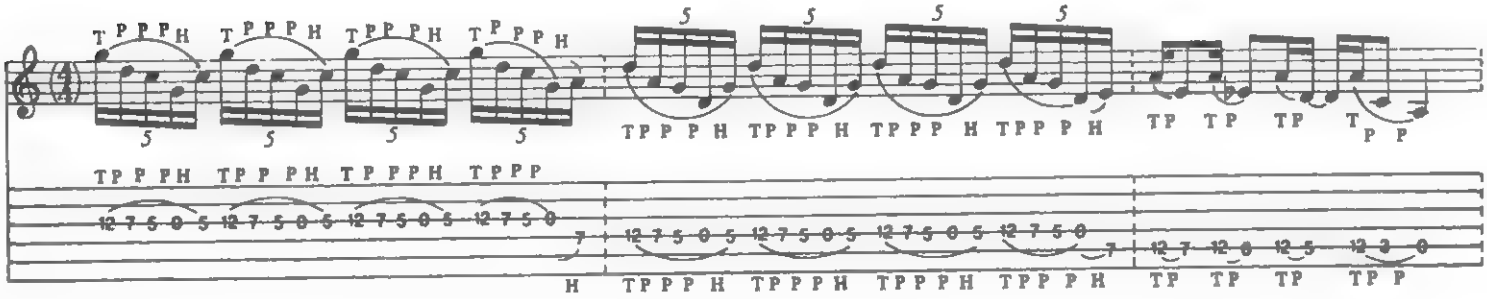
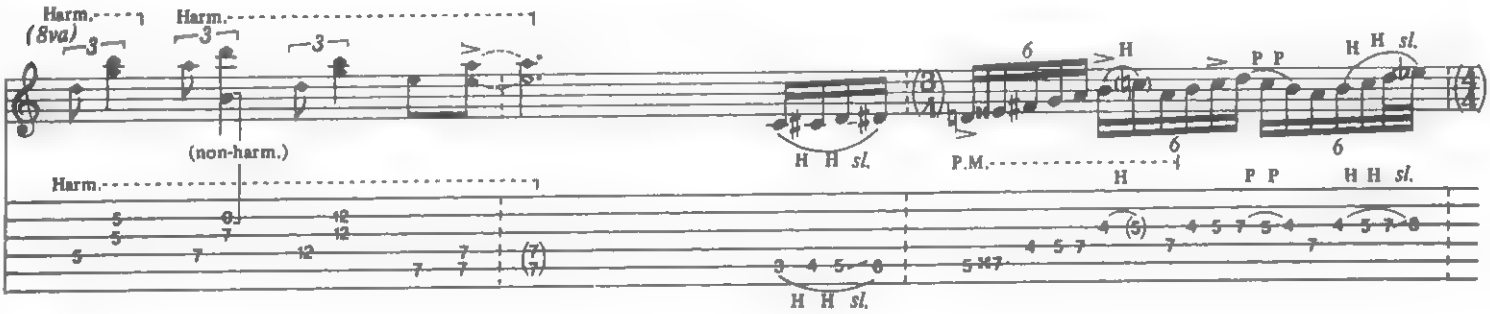
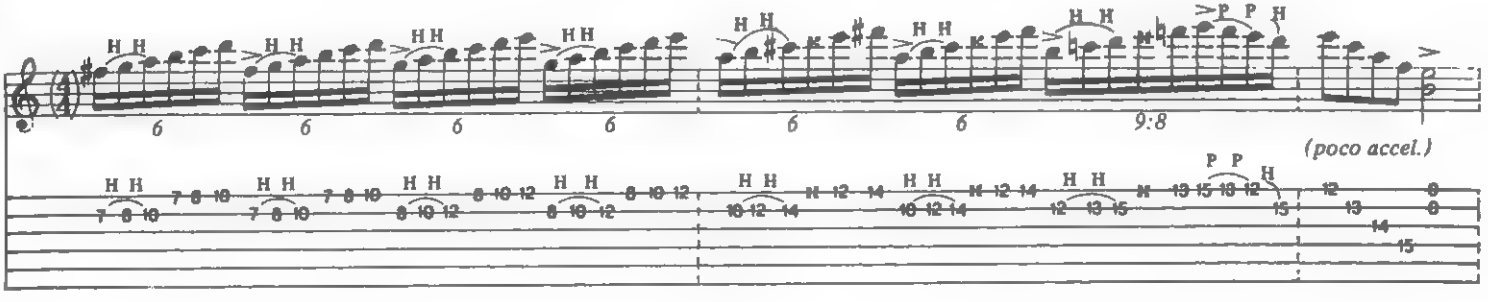
Free time
(♩ = ca. 160)



*Notes are written in transcription as if gtr. were tuned normally.
**Tapped harmonics. Hold chord forms and tap stgs. at frets indicated in parentheses.







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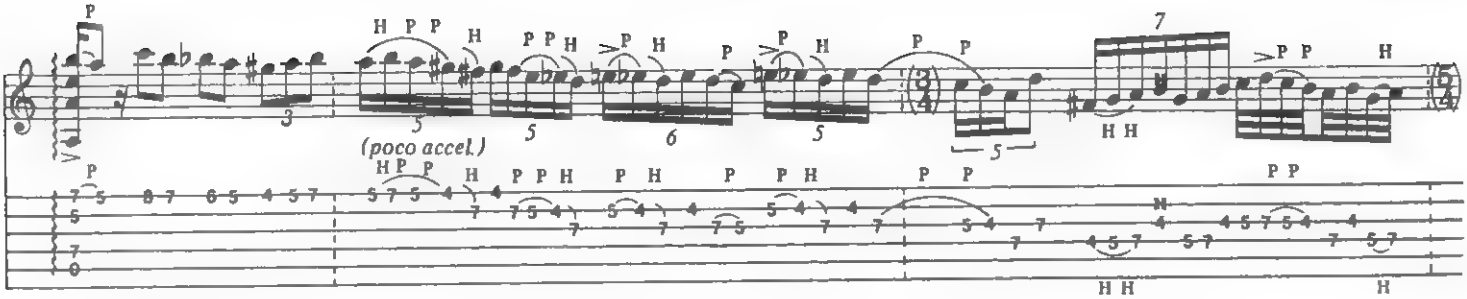
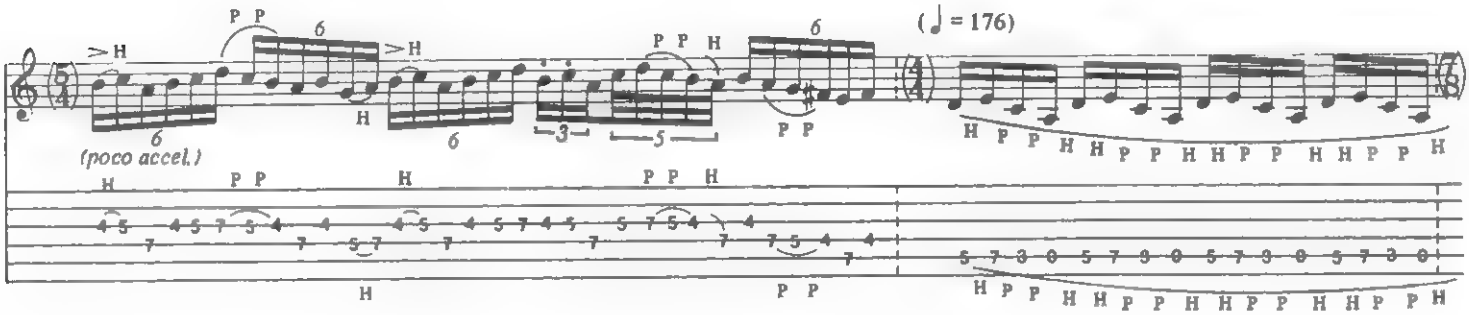
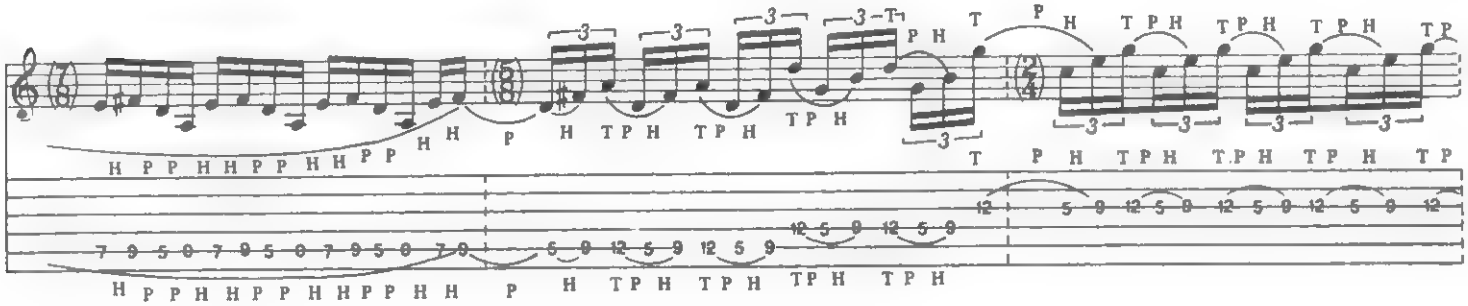
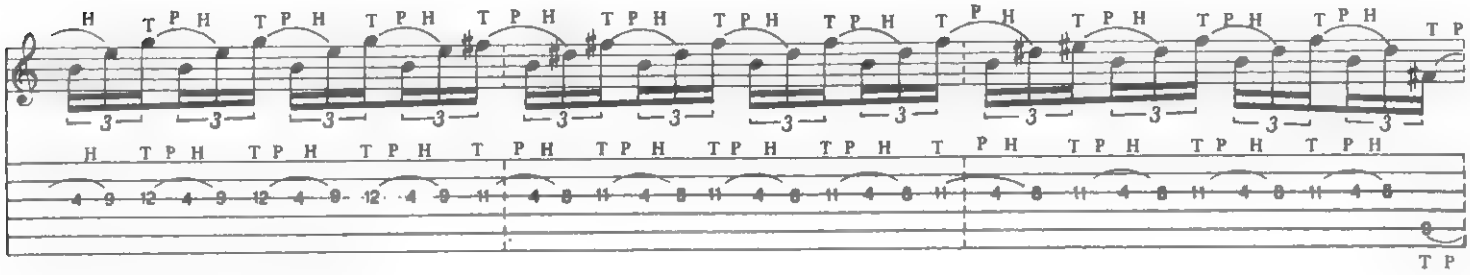
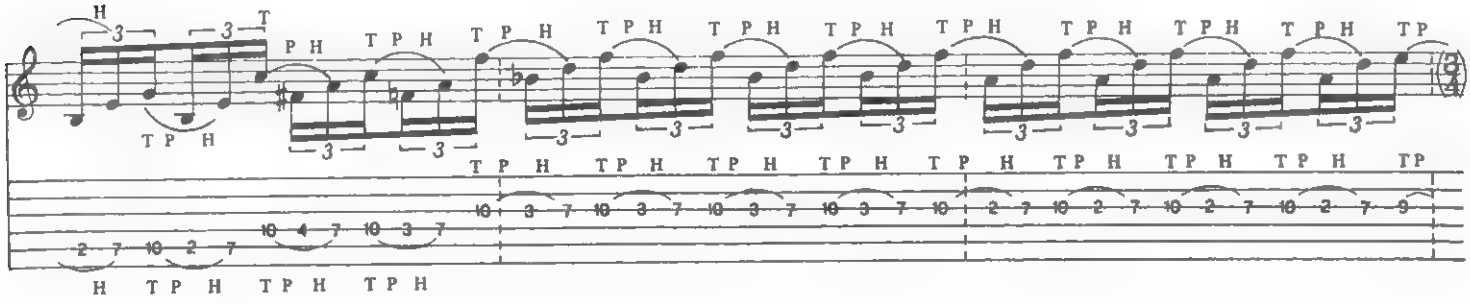
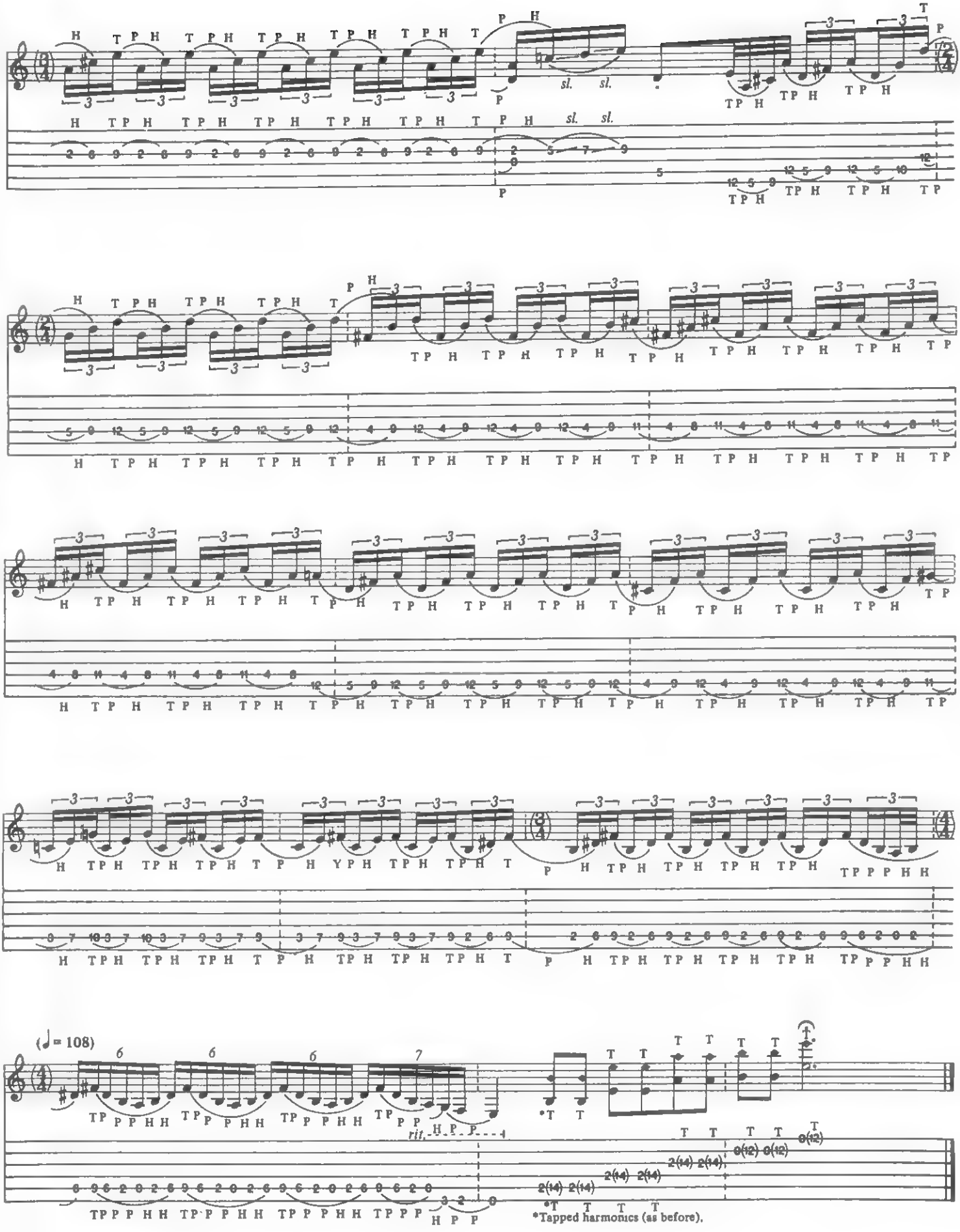

(poco accel.)


(poco accel.)
(♩ = 176)








(♩= 108)
rit.
*Tapped harmonics (as before).

PRIMARY

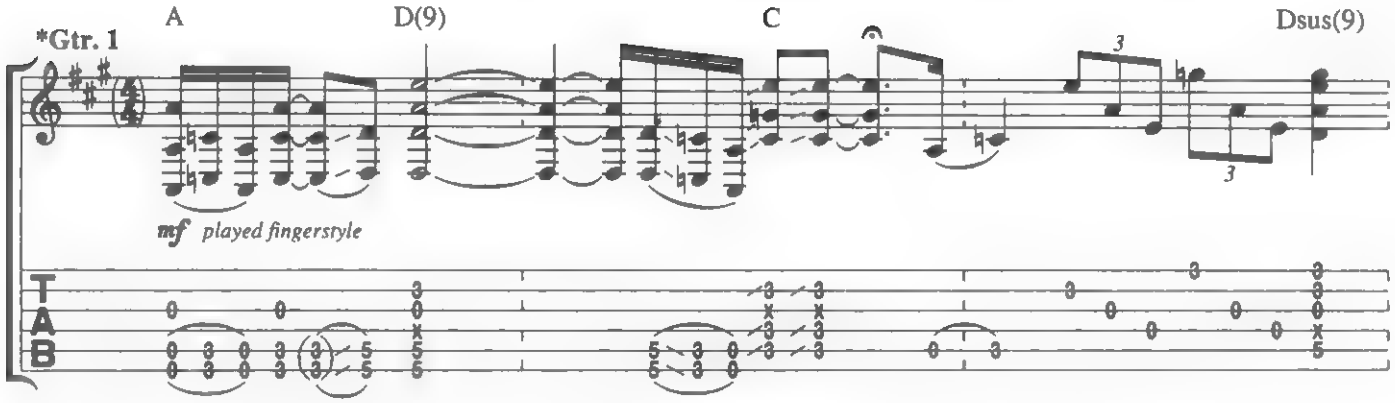
Music by
EDWARD VAN HALEN, ALEX VAN HALEN,
MICHAEL ANTHONY and GARY CHERONE

Gtr.1 in open A tuning w/low A:

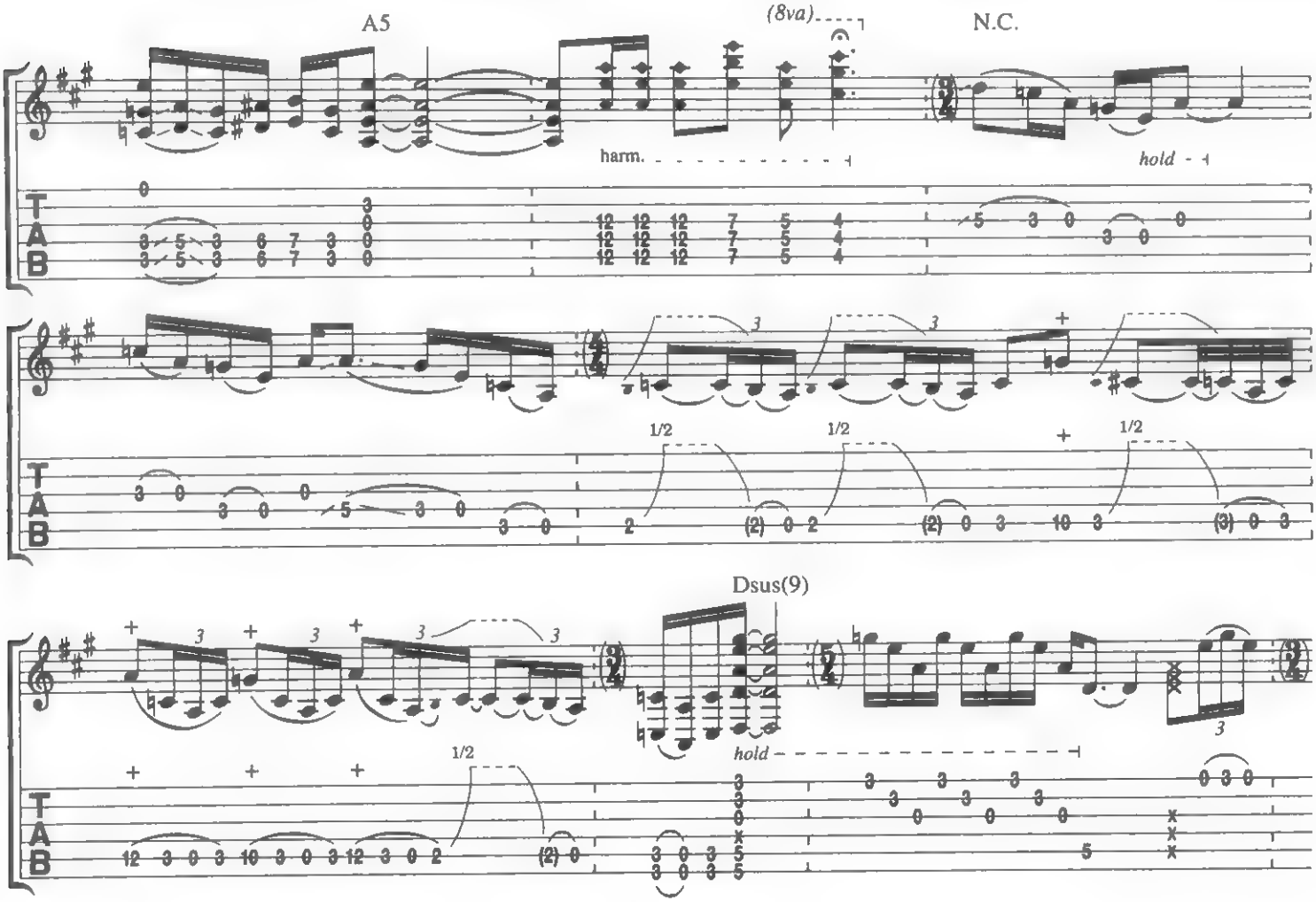
⑥= A* ③= A
⑤= A ②= C♯
④= E ①= E

* ⑥ A is 1 octave lower than ⑤ A.

Free time (♩ = 76, approx.)



*Gtr. 1 is a Coral electric sitar arr. for standard gtr.



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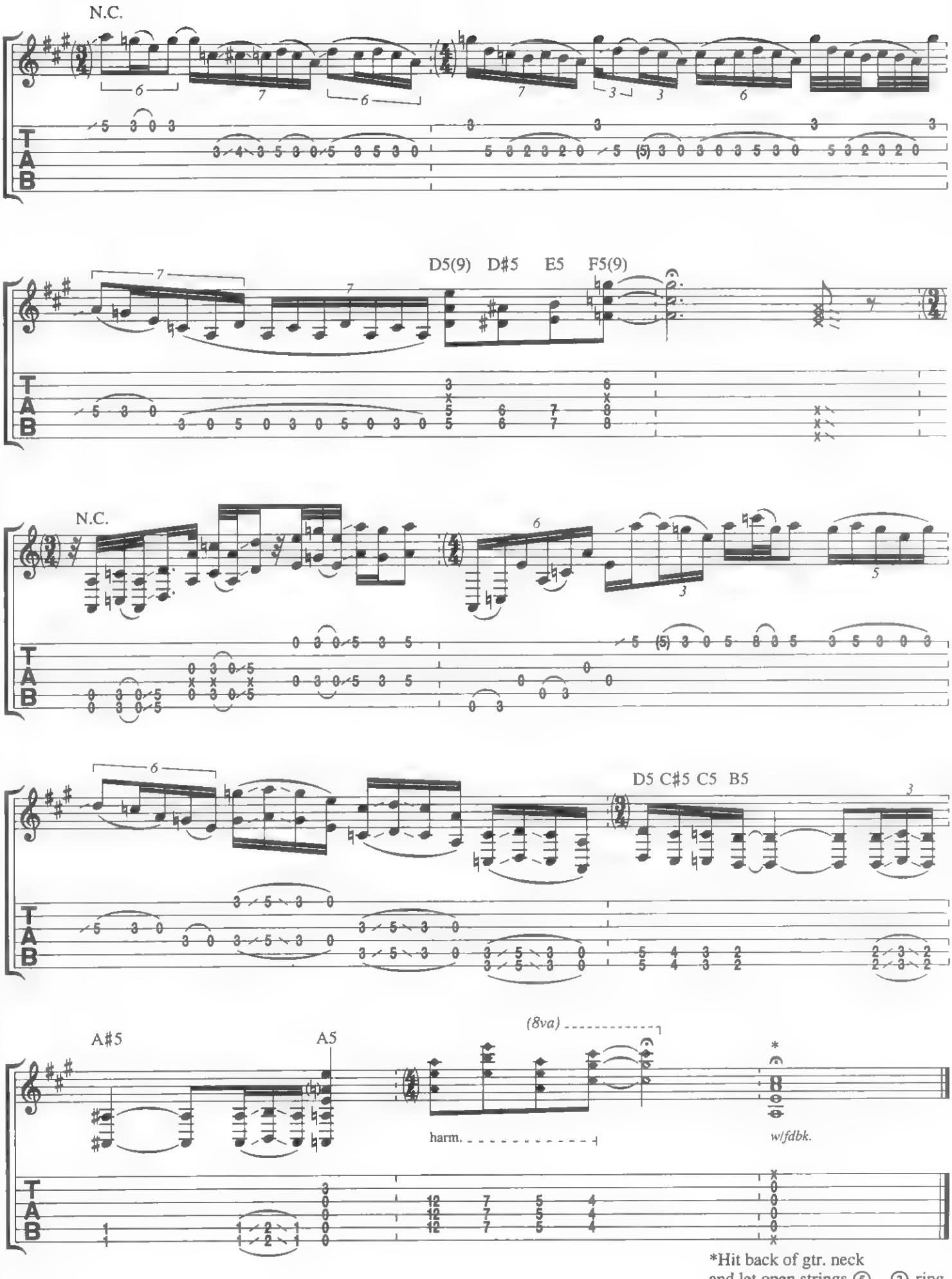
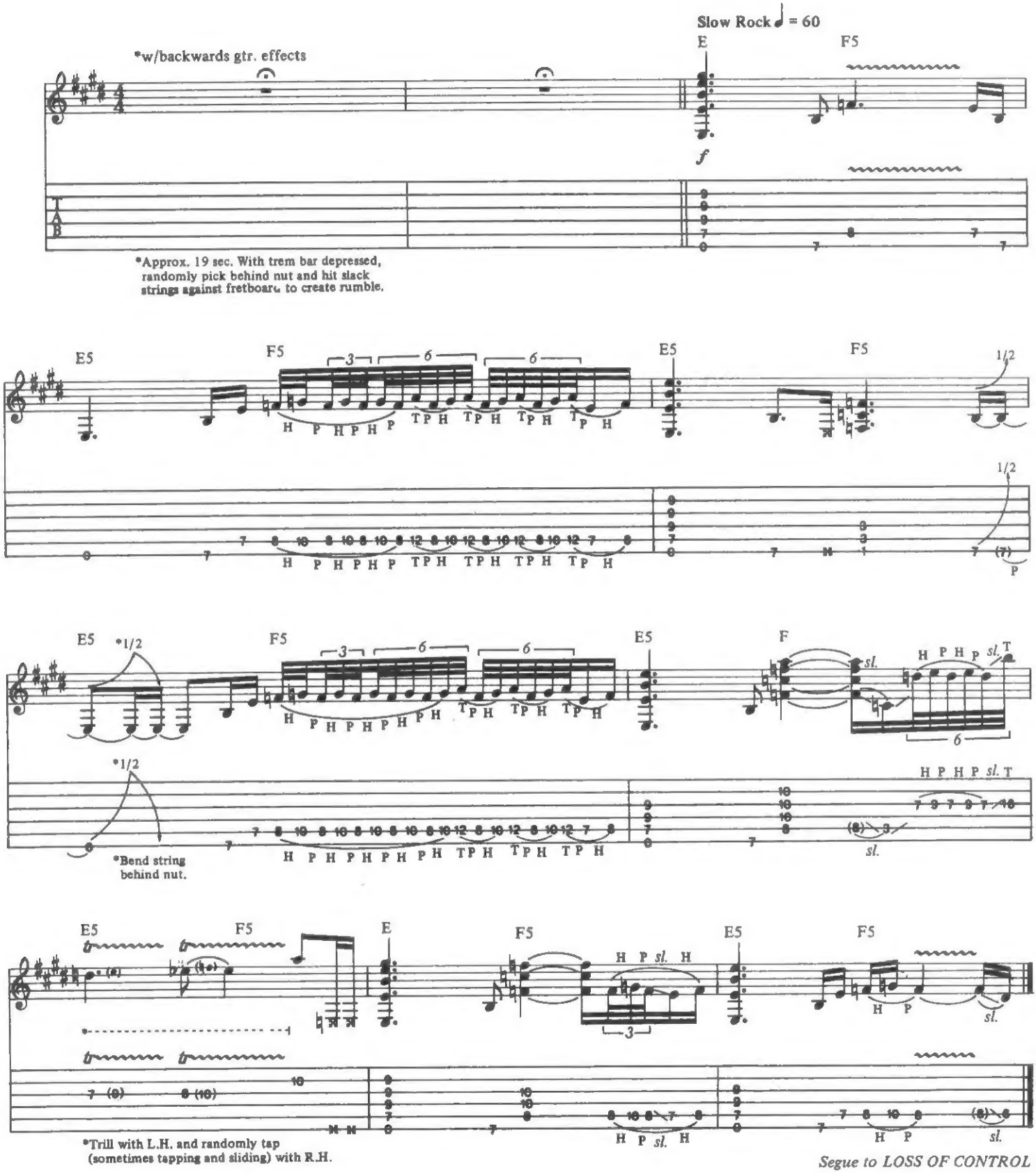

N.C.
D5(9) D#5 E5 F5(9)
N.C.
D5 C#5 C5 B5
A#5
A5
(8va)
harm.
w/fdbk.
*Hit back of gtr. neck
and let open strings ⑤ - ② ring.

TORA! TORA!

Music by
EDWARD VAN HALEN, ALEX VAN HALEN,
MICHAEL ANTHONY and DAVID LEE ROTH



*Trill with L.H. and randomly tap (sometimes tapping and sliding) with R.H.

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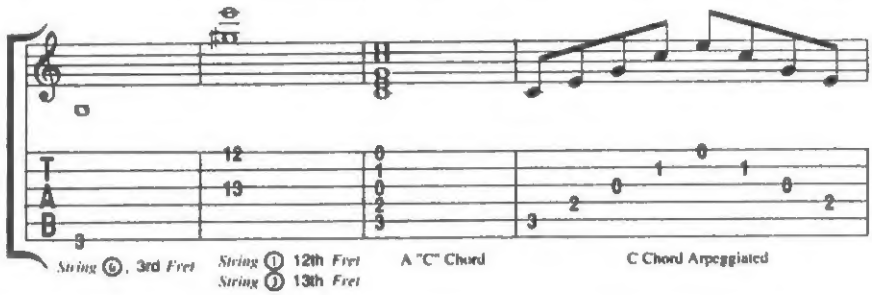
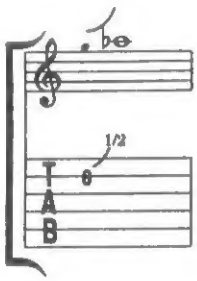
GUITAR TAB GLOSSARY **

TABLATURE EXPLANATION

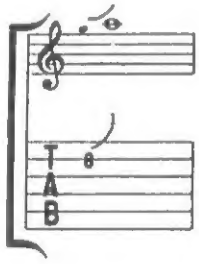
READING TABLATURE: Tablature illustrates the six strings of the guitar. Notes and chords are indicated by the placement of fret numbers on a given string(s).



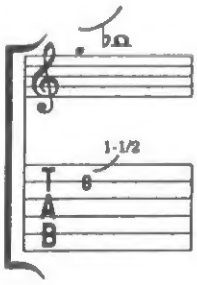
BENDING NOTES



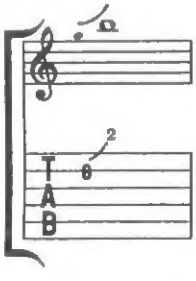
HALF STEP: Play the note and bend string one half step.*



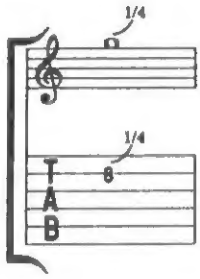
WHOLE STEP: Play the note and bend string one whole step.



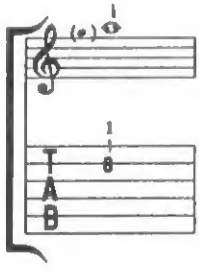
WHOLE STEP AND A HALF: Play the note and bend string a whole step and a half.



TWO STEPS: Play the note and bend string two whole steps.

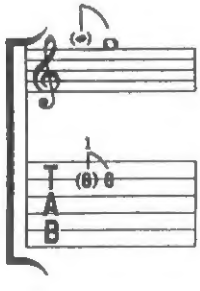


SLIGHT BEND (Microtone): Play the note and bend string slightly to the equivalent of half a fret.

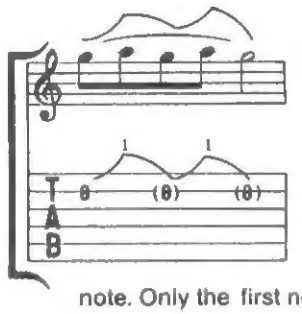


PREBEND (Ghost Bend): Bend to the specified note, before the string is picked.

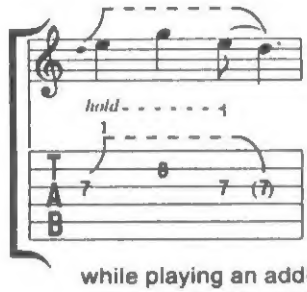
PREBEND AND RELEASE: Bend the string, play it, then release to the original note.



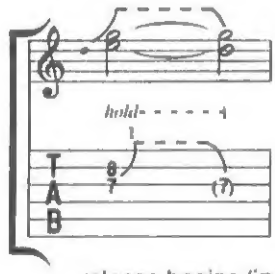
REVERSE BEND: Play the already-bent string, then immediately drop it down to the fretted note.



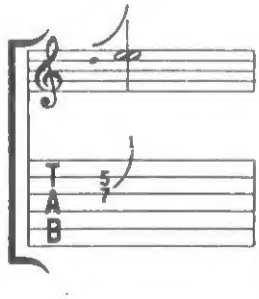
BEND AND RELEASE: Play the note and gradually bend to the next pitch, then release to the original note. Only the first note is attacked.



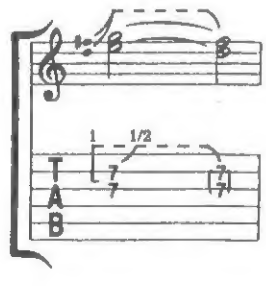
BENDS INVOLVING MORE THAN ONE STRING: Play the note and bend string while playing an additional note (or notes) on another string(s). Upon release, relieve pressure from additional note(s), causing original note to sound alone.



BENDS INVOLVING STATIONARY NOTES: Play notes and bend lower pitch, then hold until release begins (indicated at the point where line becomes solid).



UNISON BEND: Play both notes and immediately bend the lower note to the same pitch as the higher note.



DOUBLE NOTE BEND: Play both notes and immediately bend both strings simultaneously.

*A half step is the smallest interval in Western music; it is equal to one fret. A whole step equals two frets.

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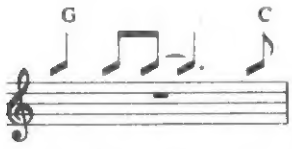
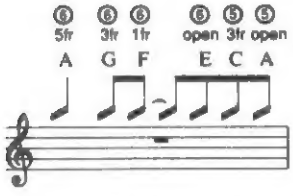
**By Kenn Chipkin and Aaron Stang

RHYTHM SLASHES



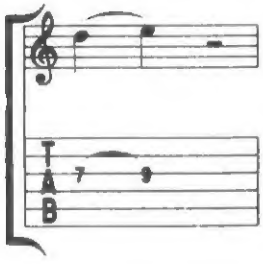
STRUM INDICATIONS: Strum with indicated rhythm.

The chord voicings are found on the first page of the transcription underneath the song title.

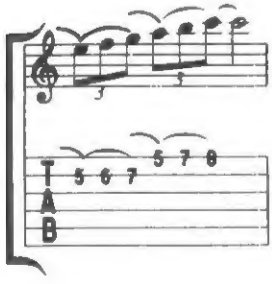


INDICATING SINGLE NOTES USING RHYTHM SLASHES: Very often single notes are incorporated into a rhythm part. The note name is indicated above the rhythm slash with a fret number and a string indication.

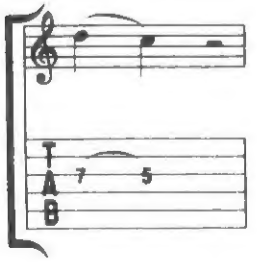
ARTICULATIONS



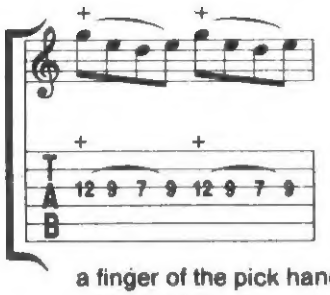
HAMMER ON: Play lower note, then "hammer on" to higher note with another finger. Only the first note is attacked.



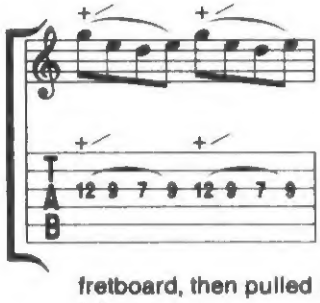
LEFT HAND HAMMER: Hammer on the first note played on each string with the left hand.



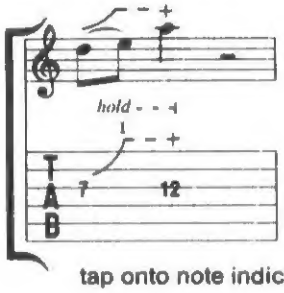
PULL OFF: Play higher note, then "pull off" to lower note with another finger. Only the first note is attacked.



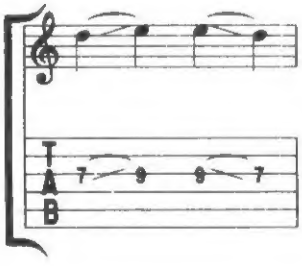
FRETBOARD TAPPING: "Tap" onto the note indicated by + with a finger of the pick hand, then pull off to the following note held by the fret hand.



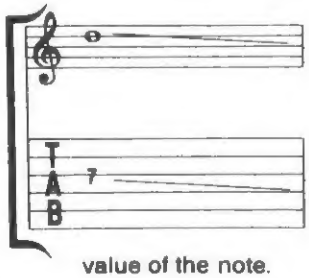
TAP SLIDE: Same as fretboard tapping, but the tapped note is slid randomly up the fretboard, then pulled off to the following note.



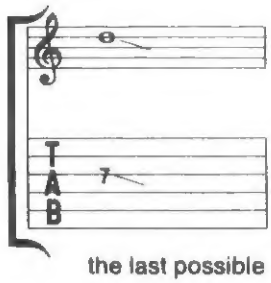
BEND AND TAP TECHNIQUE: Play note and bend to specified interval. While holding bend, tap onto note indicated.



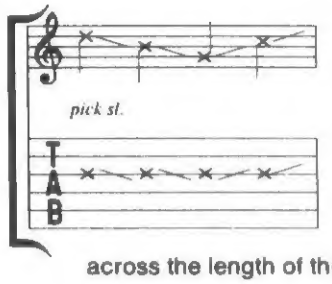
LEGATO SLIDE: Play note and slide to the following note. (Only first note is attacked).



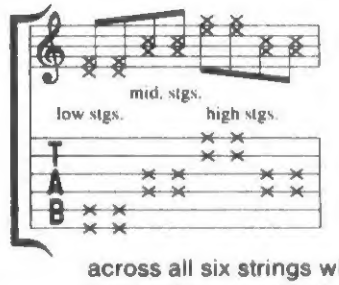
LONG GLISSANDO: Play note and slide in specified direction for the full value of the note.



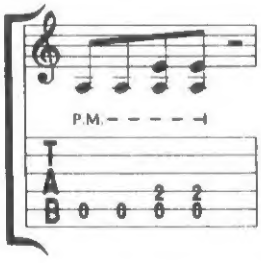
SHORT GLISSANDO: Play note for its full value and slide in specified direction at the last possible moment.



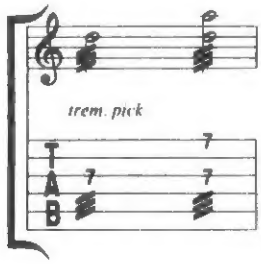
PICK SLIDE: Slide the edge of the pick in specified direction across the length of the string(s).



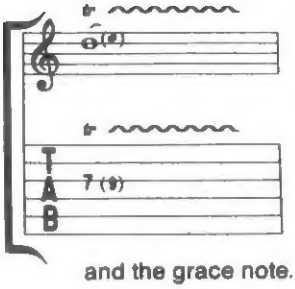
MUTED STRINGS: A percussive sound is made by laying the fret hand across all six strings while pick hand strikes specified area (low, mid, high strings).



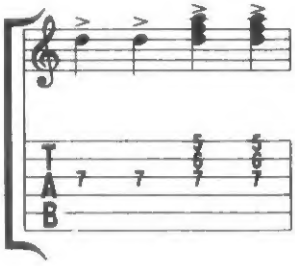
PALM MUTE: The note or notes are muted by the palm of the pick hand by lightly touching the string(s) near the bridge.



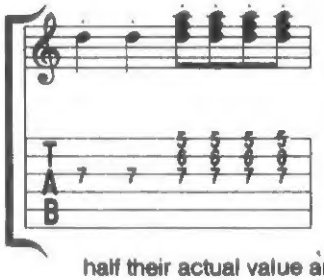
TREMOLO PICKING: The note or notes are picked as fast as possible.



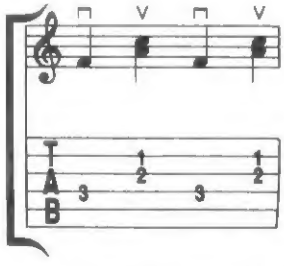
TRILL: Hammer on and pull off consecutively and as fast as possible between the original note and the grace note.



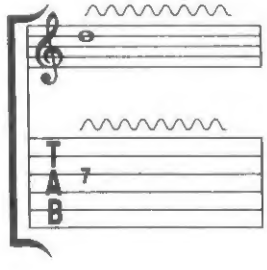
ACCENT: Notes or chords are to be played with added emphasis.



STACCATO (Detached Notes): Notes or chords are to be played roughly half their actual value and with separation.

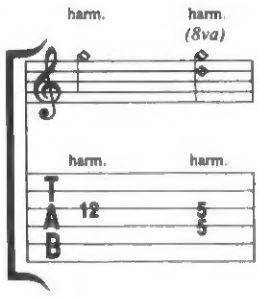


DOWN STROKES AND UPSTROKES: Notes or chords are to be played with either a downstroke (⊓) or upstroke (V) of the pick.

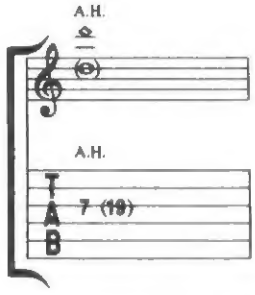


VIBRATO: The pitch of a note is varied by a rapid shaking of the fret hand finger, wrist, and forearm.

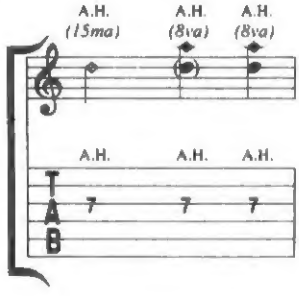
HARMONICS



NATURAL HARMONIC: A finger of the fret hand lightly touches the note or notes indicated in the tab and is played by the pick hand.

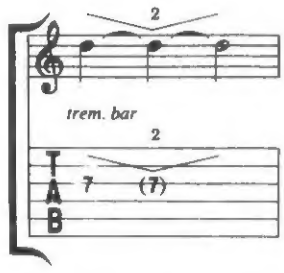


ARTIFICIAL HARMONIC: The first tab number is fretted, then the pick hand produces the harmonic by using a finger to lightly touch the same string at the second tab number (in parenthesis) and is then picked by another finger.

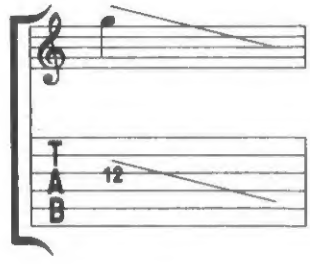


ARTIFICIAL "PINCH" HARMONIC: A note is fretted as indicated by the tab, then the pick hand produces the harmonic by squeezing the pick firmly while using the tip of the index finger in the pick attack. If parenthesis are found around the fretted note, it does not sound. No parenthesis means both the fretted note and A.H. are heard simultaneously.

TREMOLO BAR



SPECIFIED INTERVAL: The pitch of a note or chord is lowered to a specified interval and then may or may not return to the original pitch. The activity of the tremolo bar is graphically represented by peaks and valleys.



UN-SPECIFIED INTERVAL: The pitch of a note or a chord is lowered to an unspecified interval.